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RABAUD IMPRESSES NEW YORK AS BOSTON SYMPHONY LEADER

Shows Quiet Mastery, Distinction and Taste—Orchestra Has "Found Itself" in Its New Estate and Form—Beethoven on the Programs

The Boston Symphony Orchestra appears to have "found itself" again, after all the vicissitudes of the past year or so, and this is a consummation for which sincere music lovers are truly grateful. The reports from Boston had indicated that Henri Rabaud, the new permanent conductor of the orchestra, is a baton chief who knows not only the technic of his calling but also senses its aesthetic possibilities, and therefore much expectation was rife here when the French conductor and his men reached New York last week for their pair of concerts at Carnegie Hall, Thursday evening, December 5, and Saturday afternoon, December 7.

The listeners on the Thursday occasion heard, first of all, an accurate, musicianly, and reverent and sympathetic reading of Beethoven's "Eroica" symphony. Rabaud, a man of quiet ways and movements, and no doubt a conservative musical thinker, made it evident that he did not come across the seas primed with a revolutionary conception of Beethoven, full of aberrated "nuances," and startling discoveries of "inner meanings," hitherto unsuspected middle voices, and all the other paraphernalia which "original" conductors always blazon forth as their stock in trade—often to hide their lack of real knowledge and true sense of classical style. Poor Beethoven has been made to suffer much in that regard, but strangely enough, it is the German orchestral leaders who have mistreated him worst.

Reverence for Beethoven

French directors are trained from almost their musical infancy to regard the classic composers first and foremost with reverence and to perform them with dignity. The French art sense, no matter how daring in manifestations of modernity, does not permit the violation of the classical tradition which is cherished correctly as the expression of the period it represents and must therefore be permitted to retain the form, semblance, and spirit of its own era. Rabaud maintained this idea admirably and one had perforce to be in sympathy with his restraint, his clearly drawn formal lines, and his lofty aloofness from anything savoring of a desire to win appeal for matters not growing out of the music itself. The sentiment of the score was expressed nobly, its power was uttered without undue vehemence, and before all things, the technical correctness always in evidence never for a moment deteriorated into metro-nomic dullness or monotonous projection of line and form without color or pulsing vitality. The scherzo stood out, perhaps, as equal to the best performances ever heard here of that movement. After the symphony, the feeling of respect and admiration felt for Rabaud by the audience was profound, and he received a tribute of applause which left no doubt of his acceptance and his striking success.

Brilliance and Humor

In Saint-Saëns' symphonic poem, "La Jeunesse d'Hercule," and Rimsky-Korsakoff's "Spanish Caprice," Rabaud revealed brilliance and a sly sense of humor—a trait noticed earlier in his opera "Marouf"—and bounding, stimulative voicing was given those works. The orchestra exhibited itself as an instrument which has become developed and unified in its new arrangement, and has discovered again that aim for perfection of ensemble and of tone proportions which so long made the Boston Symphony a synonym for the best endeavor in the presentation of orchestral programs.

The Saturday Concert

Rabaud put two symphonies on the Saturday afternoon program, November 7, at Carnegie Hall, the Mozart "Jupiter" and Borodin's second. Even though neither of them exceeds forty minutes in length, two are "a bit thick," as our English cousins phrase it. And the present reviewer is perfectly willing to confess that he prefers to honor Mozart symphonies more in the breach than in the observance in the present year of our Lord. A movement—yes, with pleasure; but a whole symphony—decidedly no. Not even the "Jupiter." And a fugue for orchestra is one of the most futile forms of music.

The program began with that old standby, the "Eury-anthe" overture, splendidly played and sounding as fresh as the day it was written. Followed the Mozart, performed with clarity and precision and with as much variety of color as the unvaried mode of orchestration permitted. There were some rapid woodwind passages that were marvels of precision, and oboe and flute phrases that Mozart himself would have been glad to hear. After intermission came the inevitable "Sorcerer's Apprentice" of Dukas, and in it Rabaud—as perhaps might be expected

—was quite at his best. The scherzo, almost hackneyed nowadays it is played so often, was full of life and vigor, vital from start to finish and performed with a marvelous perfection. As a bit of conducting it was quite the best thing Rabaud offered in New York.

Very Caviar

Borodin is as distinctly Russian as caviar, and despite earnest efforts, like Rabaud's, will remain, one is inclined to think, as much of a rarity to the general palate as that delicacy itself. Those Russian masters knew well how to clothe their thoughts in a magnificently varied orchestral dress. The only trouble is that the thoughts themselves seem so often of less value than their gorgeous raiment, at least to the non-Russian hearer. There is much of interest in this second symphony of Borodin, but when it is

(Continued on page 49.)

LEADING SYMPHONY ORCHESTRAS FEATURE NEW AMERICAN WORKS

Ysaye Directs Harol' Morris' Symphonic Poem in Cincinnati—New York Philharmonic Has Smith (Yale) Symphony and Paine (Harvard) Aria

The Cincinnati Symphony Orchestra gave its second concert of the season in Emery Auditorium on Friday afternoon, November 29. The program, under the direction of Eugene Ysaye, included Schumann's "Manfred" overture; Dubois' "Symphony Française," a symphonic poem by Harold Morris; the "Leonore" overture of Beethoven; the garden scene from Berlioz's "Romeo and Juliet," and the "Rakoczy March" of Berlioz. The orchestra had ample opportunity of displaying its powers, inasmuch as the entire program was devoted to orchestral works.

Peculiarly enough, though Theodore Dubois can hardly be reckoned among the younger French composers, the "Symphony Française" served to introduce him to local audiences, and a new symphony always is worthy of attention. Its light character and agreeable melodic strains pleased immensely, and Ysaye played it with great beauty and sympathy, the orchestra responding with a flood of euphony that brought out all of the attractiveness of the composition.

Perhaps the finest playing of the concert came in the performance of the third "Leonore" overture of Beethoven. This was given a performance which will be remembered. It was a virtuoso delivery with a virtuoso effect, by the entire orchestra, one of those readings which lift the conductor and orchestra to the highest plane. The other numbers on the program were well played and each drew its share of well merited and hearty applause. The concert was repeated Saturday night.

New American Work

Interest for Cincinnati, says the MUSICAL COURIER's correspondent, centered in the presentation of the symphonic poem by Harold Morris. The young man is a graduate of the Cincinnati Conservatory of Music, and there was much curiosity to hear his work, especially presented under such auspicious conditions. Nor was there, happily, any disappointment, for the work not only interested, but pleased. The poem finds its inspiration in a quotation from Rabindranath Tagore, the Indian poet, whose idea is reflected in an ingenious manner. Morris gives evidence of a thorough knowledge of the orchestra and its effective use, and handles the instruments with a keen understanding of their relative values. It is a work of earnestness and contains the promise of fine talent, which needs only further opportunities for its mature and finer development. The melodic content is of positive value and shows that he possesses decidedly more than the mere ability to score whatever first pops into his head, having, on the contrary, that ability to pick and choose among his own ideas, seeking out the valuable ones, the lack of which has kept so many a promising talent a mere writer of music instead of a genuine composer with a message to deliver. He was called forth several times to acknowledge the plaudits of the audience.

Congratulations

Ysaye's proverbial generosity to a fellow artist was again emphasized at this concert, when Harold Morris appeared upon the stage to acknowledge the round of applause that followed the playing of his composition. It was good to see the encouragement given the young artist by the maestro, who summoned the young composer from the audience and asked

him to show himself upon the stage. It was gratifying to Morris to have the Belgian conductor introduce his first effort at orchestral composition, and he thanked the maestro for the magnificent manner in which the work was performed.

The Smith Symphony

It was at the concert of the New York Philharmonic Society at Carnegie Hall on Friday afternoon, December 6, that place of honor also was given to a new American work, the second symphony by Prof. David Stanley Smith, of Yale University, who conducted the work himself. Unfortunately there are few words of cheer or encouragement to be said of this composition. Professor Smith is not unknown as a composer and shorter works of his have proved quite acceptable, but evidently the muse of the learned musician is not adapted to a long flight. The symphony is divided into three movements: allegro con brio; poco adagio; finale, with canzone for the cello. Its first performance took place in June, 1917, at a festival in Norfolk, Conn., when the composer also conducted. He says of his work:

The Synopsis

Without introduction or preliminary warning the symphony in D major delivers its theme, a straightforward, even elemental,

(Continued on page 49.)



Photo by E. F. Foley, N. Y.

EDITH MASON,

Prima donna of the Brucala Grand Opera Company, which is just opening its season at Havana, Cuba. Miss Mason was engaged to head the La Scala Opera Company, obliged to abandon its projected transcontinental tour on account of the influenza epidemic. The misfortune of the La Scala managers was Brucala's good luck, and he immediately signed Miss Mason for his Havana season as co-star with Maria Barrientos, Fernando Carpi and Pasquale Amato of the Metropolitan Opera.

METROPOLITAN PUCCINI PREMIERES

Next Saturday evening will be one of the big nights of the season at the Metropolitan Opera. The three new Puccini one act operas will have their world premières. They are, as already announced in the MUSICAL COURIER, "Il Tabarro," a melodrama of canalboat life on the Seine at Paris, in which Claudia Muzio, Giulio Crimi and Luigi Montesanto will take the principal parts; "Suor Angelica, a sort of feminine "Jongleur de Notre Dame," with Geraldine Farrar in the principal role, supported by thirteen women singers of the company, and "Gianni Schicchi," a roaring farce, in which Giuseppe de Luca, as Schicchi, impersonates a dead man and dictates a false will to his own advantage. Giulio Crimi, Florence Easton and Marie Sundelius have the other principal roles.

Ellison-White Engage San Carlo Opera

The MUSICAL COURIER learns that the Ellison-White Bureau of Portland, Ore., has contracted to tour the San Carlo Opera in the Northwest and Far West this season. The dates were sold to the bureau by Fortune Gallo, managing director of the San Carlo company, who has just conducted his organization through a very successful campaign in Canada and the Central East.

LONDON LACKED MARTIAL MUSIC TO GREET PEACE DAY

Sir Henry Wood, Conductor and Painter—Concert in Memory of Sir Hubert Parry—"Sadko" as Ballet Makes a Hit—American Songs at a Recital—The Bonds of Art

33 Oakley Street, Chelsea, S. W. 3. }
London, November 11, 1918.

A few days ago, last Friday, to be exact, I heard a little bit of modern America in her music in a first recital in Aeolian Hall, given by Jeanne l'Hommedieu, described as an American soprano. Miss l'Hommedieu most decidedly is a soprano; her voice seems so high at times that one thought it might go, as it were, out at the top, if you take my meaning. But, though it is well used, or capable of being well used, the singer has a besetting sin of dropping with terrific suddenness from a forte or a mezzoforte to the most inaudible of audible pianissimos. The consequence is that one rarely enjoyed the lovely firm line of tone because the line was invariably so much thicker here than there, the thin so greatly predominated. A feature of the program that particularly interested me was the long group of modern American songs which brought it to an end. There were eight of them, of which I infinitely preferred Mrs. H. H. A. Beach's "Ah, Love But a Day," Arthur Foote's "Ashes of Roses" and Walter Morse Rummel's "Ecstasy," because these seemed to me to be sincere efforts, while some of the others were as obviously made to a pattern as that, to me, evil thing, our own royalty ballad. Liebling's "Love Came in at the Door" reminded me of a song I made a myriad years ago, which also Meyer-Helmud had made similarly years before that! Whitney Coomb's "Her Rose" and Engle's "Conspirators," and even Gilbert Spross' "Will-o'-the-Wisp" did not strike me as being particularly great as songs. There was a very fine

tory! By far the most impressive musical effect heard was this. All down the Mall which more or less divides St. James' Park from the Green Park were thousands on thousands of people met together to do homage to their King at Buckingham Palace. Away down to the Admiralty Arch, whence the Mall debouches into Charing Cross and Trafalgar Square, the crowds stretched, children, of all ages, climbing up the scores of captured guns on view there, hullabalooing, screaming, singing, trumpeting, celebrating. On a sudden there appeared in one corner the funeral procession of apparently a Tommy, the coffin covered with the Union Jack. In a trice all signs of merriment, of jollification and of noise disappeared. There was a dead, a speaking, silence, all hats were raised in that motley crowd of myriads when, with marvelous spontaneity, some 3,000 Welsh munitioneer girls started to sing the old hymn, "O God, Our Help in Ages Past!" The tone was too glorious for words, as all will know who have visited Wales, and the effect indescribably impressive. That unquestionably was to me the greatest musical effect of Monday, November 11, 1918.

Anent "Sadko"

Have you ever heard Rimsky-Korsakoff's "Sadko" in America? As opera it has never yet been produced here, but soon after the beginning of the war Vladimir Rosing, if memory serves, organized a concert performance in Queen's Hall under dear old Safonoff. Recently, however, the Diaghileff Russian Ballet has been disporting itself

of distance through the air. Not only in the business of life, the search for pounds, shillings, pence, and all that it stands for, should we make for reciprocity. When we speak here of English opera, English art, English literature, and you of American opera, and so on, why should these not become in a degree reciprocal terms? Can we on both sides of the Atlantic—the Pershing Ocean, as I heard it called a day or two ago—not do all that lies in us to make our arts reciprocal? I have an idea that the bonds of art are potentially far stronger and more securely binding even than those of business. An enormous profit lies in the free exchange of our respective arts and artists, a profit not to be reckoned in terms of the mighty sovereign or dollar. Is it, or is it not, worth trying? Yours,

ROBIN H. LEGGE.

Plans for Newark Festival

C. Mortimer Wiske, conductor of the Newark Music Festival, announces that the concerts this year will take place during the first week in May. There will be at least three, and possibly four, and an unusually attractive list of artists is to be engaged. On account of conditions which have prevailed throughout the past year, there was some question about having the festival, but at a meeting of the directors of the Newark Festival Association, held Tuesday afternoon, December 3, by unanimous vote, the matter of holding the concerts was approved. All arrangements were again left with Mr. Wiske. The spring festival will be the fifth annual one given under the same direction in New Jersey's metropolis.

SAN CARLO OPERA COMPANY PACKS MONTREAL HOUSES

Montreal, December 3, 1918.

G. A. Gauvin, who deserves credit for bringing the San Carlo Opera Company these last two seasons, owing to the great artistic and financial success of the company, will give it a return engagement in the spring. Mr. Gauvin

"Women of the Homeland" (God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink
Mme. Namara

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LEO FEIST, Inc., New York

"Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

Published in all the keys by
LEO FEIST, Inc., New York

"The Voice of Love"

A Melody Ballad

By Ella Della

Sung by

Anna Fitziu
Andres de Seguro

Published in all the keys by
LEO FEIST, Inc., New York

accompanist forthcoming, however, in Joan Singleton, also, I take it, an American.

In Memory of Parry

Last Friday the orchestra of the Royal College of Music, of which Sir Hubert Parry was for so long the director, gave a concert in their fine college concert hall of Parry's compositions, in *pian memoriam*.

I do not know if it was by accident or design that the program comprised compositions, practically all of which were written ere Parry had become director, the exceptions being a group of English lyrics, finely sung by Muriel Foster, and an elegy composed by Parry in memory of Brahms, but never before performed in public. In the current issue of the Musical Times is an article on Parry in which I have endeavored to point out that Parry's creative faculty declined in inevitableness from the day on which he took over the responsibilities of guarding our musical youth from musical harm. I wonder if the authorities who drew up the scheme hold this belief also, and if that was the reason why they decided upon early works to represent their late director! In any case, it is an odd coincidence. The elegy, which is still in MS., is a sincere and dignified piece of work which, intentionally of course, owes something to Brahms himself, as there are more than merely accidental references to themes or fragments of themes by Brahms utilized in it.

Peace!

November 13.

I had to stop this letter at the above point owing to pressure of other work, and as we have been junketing ever since the maroons announced the signing of the armistice two mornings ago, the opportunity for resuming it has only just come my way. Naturally enough there have been many curious noises, some musical, some distinctly otherwise, to be heard during the past forty-eight hours. I have never heard so much human noise in so comparatively short a time. But I have heard nothing whatever in the way of band music that was anything to write home about, as they say here. In today's Times is a letter from Sir Philip Burne Jones, son of an illustrious father, urging that in future our military bands shall be made more of than has been the case during the war. I would go much farther and suggest that the whole system of our military bands be reorganized so that when we hear the hands we also hear music worthy of them; but that is another story. The point now is that on days such as we are just passing through the lack of band music was very decidedly noticeable. On Monday I wandered, despite the soaking rain, round and round London where men did congregate, and I heard no band music worth mentioning, and this, I ask you, on the greatest day in our island his-

with a very great success at the Coliseum Music Hall, and among the other productions has been that of the brilliant ballet from "Sadko." It is a most original color scheme, while the adventures of the poor minstrel who charmed the Sea King by his music, submarine and otherwise, are superbly depicted in the ballet aforesaid. [The Diaghileff Ballet did "Sadko" two seasons ago in New York, but it was not one of the particular successes of their repertoire. —EDITOR.]

Sir Henry Did Exhibit

By the way, I would like to correct a slight error into which you fell in your issue of October 10, where, in speaking of Sir Henry Wood, you say: "A few years ago he was almost persuaded to give an exhibition of his paintings. His better judgment and the counsel of a few wise friends, however, caused him to avoid publicity as a painter." That, I fear, is not strictly true, for I have a very distinct recollection of visiting an exhibition of Sir Henry's paintings at a small gallery, now, I think, extinct, at the corner of an arcade running from Piccadilly through to Jermyn street. It was some years ago, and, if memory serves, the exhibition was held for the benefit of the pension fund of the orchestra Sir Henry then was conducting. Also, I believe I am right in saying that the portrait of Sir Henry which for years graced the program books of the Queen's Hall symphony concerts is a reproduction of a portrait painted by Sir Henry himself. My own impression is that Sir Henry was wise in confining practically his whole life to the conductor's art. In that he has established a far greater fame than could have come to him through either painting or a combination of painting and music. It is a clear case of the shoemaker sticking to his last.

The Bonds of Art

Before I finish this letter, may I ask you at this glorious hour to let me express through your columns every good wish to all who may read this? I am no politician, and my wishes have none of the politician in them. They are the sincerest outcome of a deep and lasting affection for America, an affection which has grown deeper and deeper still with every year since 1878, when it was my proud privilege first to visit America. For me there exists only one League of Nations—the union of hearts (and heads, too, if you will!) of the great English speaking races. The world has seen nothing in its long history to compare with the cruel, ghastly war which, glory be to God, finished on Monday. It may be, and most sincerely I trust—I, a humble music critic—it will be that as the years roll by England and America will come ever nearer in sympathy and affection as understanding comes, and as, in a sense, we approach each the other geographically—by the shortening

hopes in the fall of 1919 to keep the San Carlo Company here for ten weeks.

The second week of the company opened with a superb presentation of "La Traviata." Queena Mario, who has won great success in Montreal, has a beautiful, pliable voice. Singing honors in "Carmen" went to Estelle Wentworth. These performances by the San Carlo Opera Company have not been excelled here for all around excellence since opera began to be an artistic necessity for Montreal. Guiomar Novaes, under the auspices of the Ladies' Morning Musical Club, appeared in recital November 28 at Windsor Hall. Miss Novaes scored an instantaneous success. This is her second recital before the club, and Montreal is eagerly anticipating her third appearance here, which is not far in the future. F. E. A.

McCormack in Fourth Biltmore Musicale

The fourth Biltmore musicale will be held in the grand ballroom of the Biltmore Hotel Friday morning, December 20. The artists who will appear are John McCormack, Rudolph Ganz, and Lily Meagher, soprano.

THERE IS STILL A CHANCE TO GO TO FRANCE

The impression seems to have gotten abroad that, now that the fighting has ceased, there is no need for more entertainers to go abroad. The Y. M. C. A., however, informs the Musical Courier that, on the contrary, there is more need of them now than ever before. Everybody knows what Satan finds for idle hands to do, and now that the hands that were busy fighting are comparatively idle, there is more necessity than ever before for entertainments of all kinds to keep those hands out of all sorts of mischief. Getting out of the war is going to be neither an easy nor a short job. All through 1919 there will be American boys in France or Germany who will need a lot of cheering up.

Perhaps you weren't able to go before, but can do so now. Then see Thomas S. McLane at the Y. M. C. A. National War Work Council Headquarters, 345 Madison Avenue, New York. If you can't see him, write to him or telephone him.

If you have something that will help keep the boys happy, the Y. M. C. A. will pay your expenses there and back and also pay you a nominal sum for your time.

CLEVELAND ARTIST DELIGHTS

New York Symphony Visits Cleveland—Stanley and Laparra in Recital

Cleveland, Ohio, November 27, 1918.

The first symphony concert of the season was given Friday evening, November 22, at Gray's Armory. A large audience of eager symphony lovers welcomed the New York Symphony Orchestra and its conductor, Walter Damrosch.

Beethoven's seventh symphony was given an effective reading, followed by the andantino and scherzo from Debussy's quartet for strings. These numbers were charmingly played and generously applauded, as were also the excerpts from the Delibes' ballet "Sylvia." Margarete Matzenauer, mezzo-soprano of the Metropolitan Opera Company, was the soloist of the evening. Mme. Matzenauer never fails to surprise as well as enchant her audience with a voice whose beauty, power and range equals any of its kind on the concert stage. She was stormily applauded after her two arias, "Ah, mon fils," from Meyerbeer's "Le Prophete," and "Du Christ avec ardeur," from Bemberg's "The Death of Joan of Arc." At the close of the latter she returned to the stage with her accompanist, Frank La Forge, and sang Oley Speaks' "When the Boys Come Home" and Beach's "The Year's at the Spring." Belgian music played by the orchestra and the "Marcel-laise" sung by Mme. Matzenauer concluded a fine evening.

If thunderous applause denotes approval, then Lila Robeson, who was soloist at the young folk's concert of the same orchestra must have been highly gratified. Cleveland is very proud of its member of the Metropolitan Opera Company and shows its approval in most demonstrative ways every time she appears.

Helen Stanley and Raoul Laparra

The first Friday morning musicale of the season was given on Monday morning, November 25, in the ballroom of Hotel Statler. The change of day was one of the many postponements caused by the epidemic. Helen Stanley, American soprano, and Raoul Laparra, composer-pianist, presented a most original and charming program



Some time ago the Musical Courier published an excellent arrangement of "The Star Spangled Banner" for violin alone by Axel Skovgaard, and as it was appreciated by many violinists, a similar arrangement of "America" was suggested. It is printed above, arranged by Joseph Kneer, of St. Joseph, Mo.

Musical Journey Through Spain," which was sung by Mme. Stanley, carried the audience to far away romantic Spain, picturing in music, the dances, customs and characteristics of the Spanish people. Mme. Stanley heightened the effectiveness of her singing by being in costume and a very lovely picture she made. Her voice is a clear, smooth soprano of wonderful quality. This is combined with plenty of temperament and the power to adapt herself to different moods. Mr. Laparra, besides being a composer of much merit, is a pianist of ability.

Alfred Arthur Dies

Alfred Arthur, president and director of the Cleveland School of Music, died last week after a two months' illness of heart trouble. Mr. Arthur founded the Cleveland School of Music in 1885 and the Cleveland Vocal Society,

bers, the opera house in New York will nevertheless present him in concert. On December 22 Rosenblatt will be one of the soloists at the Sunday evening concert.

Included on Mr. Rosenblatt's program is one of his own compositions. It is one of the prayers of the synagogue for which he has written an exquisite accompaniment. So far, no one has sung it except Mr. Rosenblatt himself, and this has been only at services when the tabernacle is opened and the Bible is presented to view.

COMING NEW YORK CONCERTS

Friday, December 13

Ilya Schkolnik. Violin recital. Evening. Aeolian Hall.

"Love Here Is My Heart"

A Melody Ballad

By Lao Silesu

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

Victor Record No. 64,623

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LEO FEIST, Inc., New York

"The Radiance in Your Eyes"

A Melody Ballad

By Ivor Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinald Werrenrath

Charles Harrison

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"Over There"

The thrilling and inspiring unofficial American
patriotic song

By George M. Cohan

Sung by

Enrico Caruso

and one hundred million others

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LEO FEIST, Inc., New York

Saturday, December 14

Young People's Symphony. Afternoon. Carnegie Hall.
New York Symphony Society. Evening. Carnegie Hall.

Vera Janacopulos. Song recital. Afternoon. Aeolian Hall.

M. V. Peavey and A. Smith. Joint recital. Evening. Aeolian Hall.

Sunday, December 15

New York Symphony Society. Afternoon. Aeolian Hall.

New York Philharmonic Society. Afternoon. Carnegie Hall.

John McCormack. Song recital. Evening. Hippodrome.

Russian Symphony Orchestra. Afternoon. Carnegie Hall.

Monday, December 16

Louis James Boulter. Piano recital. Afternoon. Aeolian Hall.

Tuesday, December 17

Philadelphia Orchestra. Afternoon. Carnegie Hall.

Humanitarian Cult (Ganz). Evening. Carnegie Hall.

New York Mozart Society (Namara). Evening. Hotel Astor.

Wednesday, December 18

Louis Wins and Edouard Gendron. Joint recital. Evening. Carnegie Hall.

Thursday, December 19

Greta Masson. Song recital. Evening. Aeolian Hall.

New York Philharmonic Society. Evening. Carnegie Hall.

Friday, December 20

Great Lakes Naval Quintet. Evening. Aeolian Hall.

Biltmore Morning Musicale. Hotel Biltmore.

Saturday, December 21

Rachmaninoff. Piano recital. Afternoon. Carnegie Hall.

Sunday, December 22

New York Philharmonic Society. Afternoon. Carnegie Hall.

Mischa Levitzki. Piano recital. Afternoon. Aeolian Hall.

Thursday, December 26

New York Symphony Society. Afternoon. Carnegie Hall.



BOY SCOUTS' DRUM AND BUGLE CORPS OF FALL RIVER, MASS.

This splendid organization was started about a year ago by J. T. Fyans, a member of the Local Council and also a troop committeeman of Troop No. 9, and has three instructors under the direction of William Allinson, bandleader. Any Boy Scout of America is eligible to membership, provided he is a registered scout and has an average of seventy-five per cent. attendance at troop meetings and for troop work. The scouts receive the musical education and instruction free of cost, these being furnished by Mr. Fyans personally. The boys, however, are held responsible for any damage done to instruments or music. This drum and bugle corps has taken part in many important functions throughout the year. Particular mention must be made of their appearance every Wednesday evening during the past summer at the scout camp, where they furnished part of the program. Visits to different cities have been planned for the present season. Fall River is proud of its Boy Scout Drum and Bugle Corps, and challenges any other in the country.

LUIGI MONTESANTO, SINGER AND SOLDIER

The Story of a Rapid Climb Up the Operatic Ladder

Though Luigi Montesanto, the newest baritone to join the forces of the Metropolitan, is still a young man, his career on the operatic stage already spreads over a considerable period, for it was begun at a very tender age. In fact, he was only eight years old when he first appeared on the stage of the famous opera house, Il Teatro Massimo, of Palermo, Sicily, his native city. In those days, however, Montesanto was not singing baritone. On the contrary, he possessed a very sweet, pure soprano voice and belonged to the children's chorus of that theatre. His first appearance—or, rather, his first audition, for the character sings off stage—in a solo part was as the Shepherd in the last act of Tosca. Then his voice changed and there were no more soprano parts for Montesanto. Fortunately it changed into the rich, colorful baritone which one can hear in New York today, and when it was firmly fixed he set to work studying with a famous maestro of Palermo, Antonino Santoro. His entire vocal education was obtained under this maestro, and when he was pronounced ready the managers listened to him with favor. His first professional appearance was at the Teatro Cegliano in Venice, where he sang the role of Escamillo in "Carmen." After that there came a year of work in the provincial cities of Italy, and then, his singing having attracted the attention of managers in the larger cities, he went to the Carlo Felice at Genoa, singing there in "Fanciulla del West" and "Aida," his Amonasro pleasing there as it did last week at the Metropolitan. From that time on he appeared steadily in the principal Italian opera houses, among them La Scala, Milan; Teatro Massimo, Palermo; Teatro Regio, Turin, and the Teatro Comunale, Bologna. He was also called to sing in the Royal Opera at Madrid. Crossing the water for the first time, he sang at the Teatro Colon, Buenos Aires—where the principal South American season is given—in the summer of 1913. Then he came to the United States, singing the principal baritone roles in the season given under the management of Frank Healy, of

San Francisco, and the musical direction of Leoncavallo, in San Francisco and Los Angeles, in the winter of 1913-14. The repertoire was made up mostly of Leoncavallo operas, Montesanto singing in "Zaza" and "I Zingari" besides "I Pagliacci." He also sang on the Pacific Coast in "Thais" and "Otello." He then returned to Italy, but soon left to take part in an Italian season at the Imperial Opera House, Moscow, in March, 1914. In the summer of 1914 he was engaged by Cleofonte Campanini for the Chicago Opera Association, but before he could come to America to participate in the season of 1914-15 he was signed up by the greatest im-



LUIGI MONTESANTO,

The new baritone of the Metropolitan Opera, who made a fine impression in his first appearances there. (Above) Montesanto as a soldier in the Italian army.

presario in Italy—none other than the King—and for the next three years faithfully served his part in the war, being attached to the signal corps as telegrapher.

Stationed in the Trentino

Most of the time he was stationed in the Trentino, but received occasional leaves of absence to practice his profession for one good purpose or another. He participated in the great season which Toscanini organized and directed in the fall and winter of 1915 at



VAHRAH HANBURY,

Soprano, who will make her New York debut at Aeolian Hall on Wednesday afternoon, January 8, under the direction of the Wolfsohn Bureau.

the Dal Verme, Milan, for the benefit of war charities, singing, among other parts, Tonio in "Pagliacci" to Caruso's Canio and with Bonci in "Un Ballo in Maschera." In 1916, by order of the Italian High Command, he was sent to Udine to participate there in some special performances given for General Cadorna and his officers, singing Rigoletto and Scarpia in "Tosca." In 1917 he was summoned by the King's cousin, the Duke of Aosta, to sing at the cathedral in the famous old Roman city of Aquileia as one of the soloists at a requiem mass to be celebrated there in memory of the Italian dead. But before the date set for the celebration there came along the terrible disaster of Caporetta, and Aquileia fell into Austrian hands, from which it now has been rescued for all time.

In the spring of 1918, Walter Mocchi, impresario of La Scala, Milan; Teatro Costanzi, Rome, and Teatro Colon, of Buenos Aires, successfully intervened with the Government for his release from further military duties—he had served three years—and he sang at the Colon in the summer of 1918, whence he was engaged for the Metropolitan by Gatti-Casazza. He is, by the way, re-engaged for the 1919 season by Mocchi, who will have the Coliseo at Buenos Aires next summer instead of the Colon.

His debut at the Metropolitan was made as Marcello in "La Bohème" and he next appeared as Amonasro in "Aida," proving in both roles his right to be regarded as one of the leading Italian baritones of the day and winning the hearty approval of the public, as expressed in many recalls. He has been chosen by Puccini himself as exponent for the principal role in the new opera, "Il Tabarro," which will have its world premiere at the Metropolitan on December 14. Montesanto has climbed up the ladder of operatic fame with great rapidity, and his further career will be watched with great interest.

Chicago Opera New York Season Extended

As already announced in the MUSICAL COURIER, arrangements have been completed for the addition of a fifth week to the coming visit of that company to New York, beginning January 27, at the Lexington Theatre. This action was made necessary, the management states, because of the advance subscriptions having exceeded all expectations, present indications being that the major part of the seating capacity for all performances will be taken up before the opening performance. The subscription books will be closed on January 4, and the sale for single and miscellaneous performances will begin at the box office of the Lexington Theatre on January 20. The offering for the opening performance has not yet been settled, but Maestro Campanini expects to be able to announce it definitely, with the repertoire of the first week, sometime this month.

Seven Orchestral Appearances in Ten Days

Toscha Seidel recently played seven times with orchestra in the short space of ten days. His appearances were twice in St. Louis with the St. Louis Symphony Orchestra, twice in Pittsburgh with the Philadelphia Orchestra, once each in Brooklyn and New York with the Damrosch Orchestra, and once in Rochester with the Rochester Symphony Orchestra. Seidel leaves this week for his third appearance in Chicago this fall, where he will play at Miss Kinsolving's morning musicale at the Hotel Blackstone. He will also play his first recital in Milwaukee on this trip.

Sousa's Navy Band Disbands

The Great Lakes Naval Training Station Band, consisting of 1,700 pieces, will be disbanded on orders from the Bureau of Navigation. Under direction of Lieut. John Philip Sousa it has appeared in whole or in part in all parts of the country. A new band of 150 pieces will replace it.

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"WOLF-FERRARI'S 'LA VITA NUOVA' RELIEVES WEEK IN MUSIC"

By W. J. HENDERSON

ANALYZING the musical events of the week just ended, one faces with profound relief one memorable performance. It was that of Ermanno Wolf-Ferrari's "La Vita Nuova," by the Oratorio Society on Tuesday evening. Maybe the oratorio form is as dead as the mastodon, but it showed some revitalized force in the effective ensemble which Mr. Damrosch brought before an apparently interested audience.

The performance owed perhaps its largest measure of power to the extraordinarily beautiful interpretation of the words and music of Dante by Reinald Werrenrath. Those acquainted with the composition know that the services of a reader are required for what may be called the narrative part. With a singularly fine appreciation of the quality of the text, the composer refrained from setting the narration in recitative, according to the custom of the earlier oratorio composers.

Mr. Werrenrath not only sang the poems mentioned by Dante in his narrative, but also read the narrative itself, and in doing so proved that his elocutionary art was as simple and chaste as his vocal. It was an uncommonly excellent piece of reading. The baritone's singing was masterly.—New York Sun, Sunday, December 8.

Second "All-English" Recital, Aeolian Hall, New York,
New Year's Day, 1919, at 3 P. M.

Management: WOLFSOHN MUSICAL BUREAU,

1 West 34th Street, New York City

FANNIE DILLON COMPOSES A "CELEBRATION OF VICTORY"

An Appreciation of the Distinguished California Composer

Fannie Dillon, the composer-pianist of Los Angeles, spent the summer in the heights in every sense of the word. Her beautiful outdoor studio, "Under the Pines," on Mt. Wilson, appealed so wonderfully to her that she was inspired to fresh themes and some new songs for soprano and contralto resulted. Two American poets have supplied the text for these new compositions. Edward Howard Griggs and Edna Wab Sterrett, the latter a Los



FANNIE DILLON,
Composer-pianist.

Angeles writer. In the new song for soprano, "The Meadow Lark," Miss Dillon has used the actual song of the southern California meadow lark as nearly as it can be expressed. In her adaptation of California bird songs, this gifted writer is very skillful. Her composition for piano, "Birds at Dawn," was hailed last season as an absolutely unique novelty. Harold Bauer is said to have been particularly delighted with this number.

The sonata for piano, op. 27, which received its first performance in New York last February, was mentioned by one of the foremost critics as "deserving a place beside the four of Edward MacDowell as the best piano sonatas this country has produced." Edith Noxon Gray, who gave the first performance of this work, has been given the sole right to use it on her programs for a year ending March, 1919. Miss Dillon does not aim for mere popularity or financial success—her one purpose is to be true to the highest ideals of musical composition. That she is achieving her ambition is evidenced by the splendid recognition accorded her in New York and elsewhere, from the Library of Congress at Washington, D. C., and by the publication of her compositions by the John Church Company, who became interested in her work through Mme. Carreño.

Miss Dillon is so modest and retiring that it was only by the persistent urging of her admiring fellow musicians that she would relate any of the triumphs experienced and the honors she received during her stay in New York last spring. Quiet in taste and gentle in manner, one does not at first realize the power of this dark eyed girl, who might

readily be taken for a Spanish senorita. Possibly inheritance and association have helped her much, for the other members of her family are important in different ways. One sister is a gifted singer, now in Europe; another sister, an actress, who has qualified for reconstruction work and is on her way to France, having just received her official call from Washington; and a gallant brother is at the front.

Los Angeles may well be proud of an illustrious family such as this, and the subject of this sketch will add fresh luster to her name and bring additional fame to the city, where her many friends will rejoice in her success.

On receipt of the great peace news recently, Miss Dillon composed a "Celebration of Victory, November 11, 1918," a big triumphal work for orchestra, which should find a place on all of our principal symphony programs.

Augusta Cottlow Heard in Memphis

Augusta Cottlow's playing in Memphis, Tenn., a few days ago, just after her brilliantly triumphant New York recital evoked the comment from the News Scimitar of that city that her playing was a revelation and that nobody had impressed them as much since Harold Bauer.

The president of the Beethoven Club as well as a number of the members expressed their regret that one of the club rules prevent them from having the same artist more than once in two years; but a certain well known musical

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Soloist with the

Boston Symphony Orchestra

for two concerts, December, 1918
and with the

Chicago Symphony Orchestra

For two concerts, January 24 and 25, 1919

Soloist With the Orchestra at Milwaukee

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personage said they hoped to have her back long before that time.

A reception at the Renaissance Club followed at which Miss Cottlow was asked to say a few words. She responded gladly and told of the deep impression their work had made upon her. Praise was due them—she said in part—as well as to those other women's clubs in America for it is due to them, more than to any other one factor that artists are called to go about in the various towns of the United States to give the best classical music to the public thus elevating taste and making for a liberal musical education.

It was an enjoyable visit for Miss Cottlow, made just as delightful as possible by real Southern hospitality, and before leaving she was shown the city.

M. T. N. A. Meets in St. Louis at New Year's

St. Louis has issued a call for its local musicians to make fitting preparations for the reception and entertainment of the Music Teachers' National Association, which will

hold its annual three day convention there at the Hotel Statler, December 31, January 1 and 2. In connection with the meeting there will be a luncheon of the Artists' Guild and a program of compositions by St. Louis composers, given by the St. Louis Orchestra.

Evalyn Tyson Wins Stokowski Medal

The recent presentation of a medal to Evalyn Tyson, the gift of Leopold Stokowski, after a competitive examination in which representative Philadelphia musicians were the judges, recalls Mr. Stokowski's efforts on more than one occasion to encourage native talent. It is over two years since his ideas in this connection took the definite form of the presentation of a medal and an appearance at the Philadelphia Orchestra concerts for the aspiring artist. His observations had been that much talent was wasted and never attained its maturity because the young artist met with so much discouragement in the early days of his career, and he felt that the prestige accruing from such recognition as he would be able to give would be of assistance to the young musician on the threshold of a career.

At Mr. Stokowski's request a number of prominent Philadelphia musicians representing all phases of musical activity consented to serve as judges in the competition. Mr. Stokowski had absolutely no voice in the decision. The medal was not awarded the first year, but, profiting by their experiences, the judges, of which D. H. Ezerman was the chairman, voted, the second year, for Miss Tyson as the winner of the medal, but



EVALYN TYSON,

The young pianist who won the Stokowski medal.

owing to her youth and immaturity withheld the appearance with the orchestra. Miss Tyson, a typical American girl, who has just reached her twentieth year, is the product of American training, being a pupil of Maurits Leefson, of Philadelphia. In the contest for the medal she played the Bach-Taussig toccata and fugue, the Weber "Concertstück" and the fourth ballade of Chopin.

"I Am an Angel Fair, From Paradise Decending," Sang ROSALIE MILLER as the Beatrice in 'La Vita Nuova' and there was nobody in Carnegie who wished to contradict her."—Mail.

H. E. KREHBIEL, TRIBUNE:

Of Miss Rosalie Miller's singing more need not be said than that her pure voice and unaffected style were both intelligently applied and helped to sustain the performance in the ecstatic key in which it was pitched.

REGINALD DE KOVEN, HERALD:

Miss Rosalie Miller, who sang the soprano role, had little to do, but did it extremely well.

J. G. HUNEKER, TIMES:

The soprano solo singing was by Rosalie Miller, who sang the little she had to very well.

SYLVESTER RAWLING, EVENING WORLD:

Rosalie Miller, of graceful presence, sang the few phrases allotted to the soprano with a voice especially pleasing in the middle register.

H. T. FINCK, EVENING POST:

The audience was not chary of its applause, especially for the fine singing of Rosalie Miller.

EVENING SUN:

The singing of the "Vita Nuova" with Reinald Werrenrath, the Dante, and Rosalie Miller, the beautified Beatrice, left nothing unhinted of the beauties in the music. The singing of Mr. Werrenrath and Miss Miller last night was up to all expectations.

KATHARINE LANE, MAIL:

Miss Miller's part was a small one, but she looked it and sang it to every listener's complete satisfaction.

W. J. HENDERSON, SUN:

Miss Miller acquitted herself admirably.

**Rosalie Miller's
Success with the
New York Oratorio
Society, Dec. 3rd.**



MINNEAPOLIS SYMPHONY IN SPLENDID FORM AT OPENING CONCERT

Oberhoffer Directs Fine Program with Elman as Soloist—Première of David Stanley Smith's "Impressions"—Edmund Knudson's Recital—Notes

Minneapolis, December 2, 1918.

The musical season started in Minneapolis with two very important concerts—an organ recital October 7 at Plymouth Church and the Thursday Musical at the First Baptist Church, October 10, when all of a sudden the whole world seemed to come to an end as the Spanish influenza shut everything here, big and little. From October 12 for five weeks everybody marked time waiting for the wheels to start revolving again. Now we are having an example of "intensive" concerts.

First Orchestra Concert

The first concert by the Minneapolis Symphony Orchestra was given in the Auditorium on Friday evening, November 22. The six weeks of careful preparation that this organization had preceding its first appearance was felt in the perfect balance of tone, the nuances, the attack, and, in fact, every phrase. The new players had become part of the orchestra in the true sense of the word, so that Emil Oberhoffer may be congratulated upon giving a finished performance. The two notable new players are the men in the concertmaster's chair, Guy Woodard, and the solo cellist, Herman Beyer-Hane. Six members are in the service of the United States of America. One member has died since last spring.

The program was opened with "America," "Rule, Britannia," "La Marseillaise," "La Brabançonne" and "Marcia Reale Italiana." With a capacity house standing at "attention" during the playing of these national airs, the season was begun with a proper spirit of reverence and patriotism.

Mr. Oberhoffer directed from memory the second symphony of Kalinnikoff and the audience greeted his artistic reading of this fine work with heartiest enthusiasm. Bloch's two orchestra poems, "Hivers-Printemps," were heard here for the first time and gave us a chance to hear this interesting work by a composer almost unknown here. The contrasts between winter and springtime are most successfully transcribed into music. Mr. Oberhoffer furthered the composer's ideas in his graceful handling of the themes. Mr. Oberhoffer, with his clever arrangement for string orchestra of the scherzo and andantino of Debussy's string quartet, lent to the program just the proper contrast to make one believe still more that he is a great program builder.

After the intermission Mischa Elman played the Lalo Spanish symphony with great perfection of tone and technic. The ovation that met his playing brought him out many times to bow and he played two encores. He has developed into the man wonder just as he used to be the boy wonder. His tone is full of passion and his execution quite indisputably beyond criticism.

First Concert of Sunday Series

The first Sunday concert given by the Minneapolis Symphony concert took place at the Auditorium, November 17, with Emma Nee as soloist. Her numbers were the Gounod aria, "More Regal in His Low Estate," and "Ritorna vincitor," from "Aida." She has a beautiful soprano voice which earned her a high place in the estimate of local music lovers. Her personality is charming, and she will be heard here again with great pleasure. The novelty of the program was the suite entitled "Impressions," by David Stanley Smith, of Yale University. This was played here for the first time anywhere. Mr. Smith has introduced many beautiful melodies and his orchestrations were always interesting, showing originality and clever handling of the orchestra. Herbert's "Pan American" opened the program; Herold's "Zampa" followed, two dainty numbers of Jaernefeldt ("Preludium" and "Berceuse") varied the program, and Chabrier's "España" closed the day's offerings. The Sunday programs, as well as the Friday night's, are opened by the playing of the national hymns of the Allies.

Edmund Knudson's Recital

A most important event in the week's musical happenings was the appearance of the much beloved baritone, Edmund M. Knudson. He made a successful appearance here five years ago before leaving for Europe, where he made a name for himself in grand opera. Later he had harrowing experiences when detained in Germany after war was declared. His health was seriously undermined, and the audience on November 19 was delighted to hear that his voice is the same beautiful organ as of yore. The exacting program, ranging from Handel to Tchaikowsky, gave ample

proof that he is an artist as well as the possessor of a voice. His unaffected manner added greatly to the pleasure of the evening. Then, too, he had an excellent accompanist in Margaret Gilmore MacPhail, who followed him unerringly and sympathetically.

William MacPhail, violinist, played twice, the Sinding ballade and the well known ballade and polonaise of Vieuxtemps. His tone is beautiful, his technic sure, and his phrasing musical, interesting and full of careful shadings. He was also accompanied by Mrs. MacPhail. This is the first of many recitals to be given by the artist-teachers of the MacPhail School.

Symphony's Second Popular Concert

The second popular concert was given at the Auditorium on November 24 by the Minneapolis Symphony Orchestra and introduced the Canadian baritone (and soldier) Finlay Campbell. After fifteen months in the trenches one would expect Corporal Campbell to have a



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voice all tired out from work and excitement but not so. Mr. Campbell has a wonderful organ that was heard to fine advantage in Handel's "Honor and Arms" and the Gounod aria, "She Alone Charmeth My Sadness" from the "Queen of Sheba." This was his first appearance here and he won instant success. The orchestra offerings were the triumphal march from "Aida," overture to "Fra Diavolo," the Kolar "Americana" symphonic suite, Saint-Saëns' "Dance Macabre," the intermezzo from "Naila," and a Chopin polonaise. In each and every number, Mr. Oberhoffer directed in his forceful manner with due appreciation of all the nuances. His are graceful interpretations for which he is justly famous.

Werrenrath with the Apollo Club

A program of note and real musical value was the first concert of the Apollo season given at the Auditorium on November 27. This club has many members "at the front" but those left here sang right lustily and make up for any lack in numbers so that the entire program was full of beautiful nuances and plenty of volume. H. S. Woodruff is the able director who carries the club each year to higher standards and Dr. Rhys-Herbert is the accompanist of rare skill with Edmund Sereno Ender at the organ, as occasion demands. The club sang Silver's setting for male choir of the processional march from Meyerbeer's "Le Prophete," Foote's "Bedouin Song," Forsythe's "In Old Japan," Herbert's "Gypsy Love Song," Lemon's "My Ain Folk," Grieg's "The Vast Unnumbered

(Continued on page 43.)

RABAUD IMPRESSES PROVIDENCE AUDIENCE

His First Appearance with Boston Symphony Away From Home—The Cranston and Constabulary Band—Local Notes

Providence, R. I., November 29, 1918.

Mr. Rabaud's first appearance outside of Boston was accorded to Providence on Tuesday evening, November 19, when he conducted the new Boston orchestra through a beautiful but rigid program—the Beethoven seventh symphony, Saint-Saëns fourth symphonic poem, "The Youth of Hercules," and the "Euryanthe" overture. There is no comparison between the two schools of conducting. Each occupies its own particular sphere. It may be said at the start, however, that Weber's dry and dead overture was never given a more satisfactory rendition in Providence than M. Rabaud gave it. Mr. Rabaud is indeed a most welcome guest to this city. There were few seats unoccupied, which proved that the objectors to the Germanized orchestra of last season were wholly satisfied with the change. At the close of the symphony so great was the enthusiasm that the audience paid a rising tribute to M. Rabaud, who, in turn, shared the honor with his men. Merle Alcock made her first appearance in Providence and also received an ovation. She sang Verdi's "O Don Fatale" with orchestra and Handel's "Largo" with orchestra and organ accompaniment. Mrs. Alcock's work on this occasion entirely satisfied the most critical listeners. Albert Snow, organist of the orchestra, was given a hearty welcome by numerous members of the American Guild of Organists.

Thanksgiving Service at Grace Church

America's Victory service was celebrated at Grace Church by J. Sebastian Matthews on Sunday morning, November 17. Stanford's festival "Te Deum" and "Jubilate," and "The Hallelujah" choruses were the choral numbers, and the rector, Rev. Philemon F. Sturges, preached a sermon. The Sunday evenings in December will be given over to patriotic thanksgiving services for Great Britain, France and Italy.

Notes

Helen Hogan is giving a series of twenty-one organ recitals on Sunday afternoons at the Central Congregational Church.

The Cranston Constabulary Band, Frank Church, conductor, has been brought to a very fine stage of efficiency during the past winter and summer. Mr. Church and his eighty or more men are continuously filling engagements, not only of a patriotic nature, but also appearing at formal functions. Mr. Church is doing splendid work, and his band fills a long felt want in the community. The band plays with life and vigor, producing also a good smooth legato.

John B. Archer gave a talk on "Singing and the War" in Memorial Hall last Wednesday evening. The Brown University contingent was present and sang.

There have been several recitals of more than usual interest during the week, chief among them a piano recital at Churchill House by Estelle Neuhaus. Miss Neuhaus is not a stranger to Providence, having been heard here on several previous occasions, and she is a great favorite in the city. The present recital was given for the benefit of the war charities of Edith Wharton.

A meeting of the Chaminate Club in Fröbel Hall took the form of a recital of American music. The club members were assisted by Mrs. Gala Hueling Swan, violinist.

The MacDowell Club met on Monday afternoon with Mary E. Davis. The regular club meeting was followed by a half hour of chorus singing, after which an interesting program was given by several of the club members.

The Bethel M. E. Church on Friday evening presented Roland W. Hayes, the noted colored tenor of Boston, in a program of operatic airs and songs. There was a large attendance, and Mr. Hayes pleased by his finished singing.

The choir of St. Paul's Church, Pawtucket, sang "Stabat Mater" Sunday evening, the soloists being Mrs. Irving Sinclair, soprano; Mrs. George H. Lomas, contralto; Thomas F. Kearns, tenor, and Lionel P. Storr, basso.

The Arion Club, under Dr. Jules Jordan, has begun rehearsals for a Peace Jubilee, to be given for patriotic purposes. One of the numbers to be sung is Chadwick's "Land of Our Hearts." There will also be selections from oratorio and opera.

The Beneficent Choral Society, under the direction of Arthur Hyde, gave the "Harvest Cantata" on Sunday afternoon, there being a large congregation present. Solos by Carlotta Penniman, soprano, and Edith Nichols, contralto, were splendidly rendered.

A. H. W.

Mayo Wladler

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OPERA STAR OR RECITALIST—WHICH?

Walter Greene, the gifted baritone, who is not only American born but American trained, has given expression to his own ideas of the opportunities and possibilities of the concert field as against those of the operatic domain. Mr. Greene argues that the operatic field does not offer the opportunities for versatility that the concert field does, yet despite this fact many students aspire to be operatic singers. The young baritone frankly admits that the initial difficulties to be overcome by the prospective recitalist are many and trying, and that ultimate success is undoubtedly slower in materializing; nevertheless, he feels that these conditions are far outweighed by the greater artistic possibilities and greater musical development that await the singer in the end. Mr. Greene likens the recitalist's art to the rarest of jewels, "and who would not sacrifice the short lived glamour of the operatic stage to possess it?" he adds. Altogether Mr. Greene's views are very illuminative and interesting and MUSICAL COURIER readers herewith are offered the benefit of them.

"Why do most students aspire to be operatic singers when the concert field offers them greater artistic possibilities and greater musical development?" asks Walter Greene, who, with experience in both fields, can speak authoritatively on the subject. "Is it because the difficulties of the concert field are greater or because they are blinded by the glamour of the stage, the setting, the notoriety and the desire to see their names in print in connection with the opera? If I could only make the student realize the worth while compensations derived from the superlative art of the recitalist, I would consider I had accomplished much.

"From a purely musical standpoint there can be no comparison between the two fields of endeavor. Consider the variety of styles required on the concert stage, from a vocal standpoint as well as from the standpoint of repertoire, languages and characterization. The operatic artist impersonates one character all through the performance, so that his interpretation does not have to deviate from the hero, or the villain, or whatever the role happens to be. Besides the acting and character interpretation he does not have to change the tone coloring to any great degree, for if the part is a gay one his general tone is bright and cheery throughout, and if the part calls for a sad tone, his voice is correspondingly heavy and morose. Nor does the operatic artist have to display any of the delicate nuances required by the song singer, who has no orchestra to cover up rough phrasing, careless diction or incorrect pronunciation. In fact, delicate nuances would be lost in most opera houses because of the quantity of tone produced by the orchestra or just from the sheer enormity of the auditorium.

"The concert singer requires tremendous versatility. Where the operatic singer plays the hero, the song singer plays all parts: the heroic lover, the dashing warrior, the poor beggar, the betrayed husband, etc. The singer must portray the mental mood first, which is a task in itself, as it changes with every song, the artist finding himself going from a lullaby to a dirge and then possibly right back to a romantic or a dramatic song. Not only must he feel the mental change of the character within himself, but he must make his audience feel it also, and he must handle it very delicately so that his hearers sustain no mental shock. Sometimes there is but a minute or two between two entirely different songs, and it is not an easy matter to create an exact and fitting atmosphere for both, each one adequate, and at the same time make your audience psychologically receptive without realizing what you are doing. In order to accomplish these results, the mental attitude must be backed up by delicate vocal shading, fitting facial expression, pure diction and faultless pronunciation. The tone quality that screens a lullaby is very different from the shout of the victorious soldier, just as the expression of winsomeness that accompanies the lulling to sleep of an infant is diametrically opposite to the joy and glory expressed in the eye of the triumphant man in uniform. The physical expression varies as much as the vocal.

"Then come the diction and pronunciation. It is not sufficient to sing a nasal tone to show that you are singing a French song.

You must sing French, and the diction must be such that every word is understood, as the song singer has no recourse to acting and scenery as on the operatic stage. There are likewise no costumes or colored lights to attract the attention or to help create a mental picture. Every detail of the meaning of the poem as well as of the music is entirely up to the singer.

"But in spite of all the difficulties that must be overcome in order to present a pleasing and singable recital, one feels that the final achievement is worth the study and time devoted to the work. The recital singer has an art which can be likened to a fine miniature, dainty as to detail, delicate and fragile as to substance, subtle as to perspective, vivid, deep and harmonious as to color. Such an art is the rarest of jewels, and who would not sacrifice the short lived glamour of the operatic stage to possess it?"

Walter Greene is another worthy addition to the ever growing list of American artists. He was born in Green County, Illinois,



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WALTER GREENE,
Baritone.

and is a product of American training exclusively. His early studies were with Clinton Elder in St. Louis, Missouri, and since he has taken up his residence in New York he has continued his vocal work with Herbert Witherspoon. Mr. Greene is very busy this fall, appearing in several different roles with the Society of American Singers during their season at the Park Theatre, at the conclusion of which he will begin the five years of concert work laid out for him by his manager.

ANOTHER HIGH MILITARY ENDORSEMENT OF MUSIC

A tribute to singing as military necessity among soldiers on the march is made by Major General Scott, commanding officer at Camp Dix, Wrightstown, New Jersey, in an official bulletin issued by him at camp headquarters. Ever since the first day he assumed command of the New Jersey cantonment, General Scott has made a study of the psychological effect of singing on marching soldiers. He has found that a "song a mile for the last ten miles" of a long hike is essential.

"While marching, nothing will so effectively keep up the spirits of the men and prevent them from straggling as the singing of marching songs," says General Scott in the bulletin. "The soldier's mind is thus stimulated and instead of thinking of the weight of his equipment or his physical weariness he develops a dogged and cheerful determination. As a cadence exercise, singing is of great value in teaching combined and concerted action. Men fail to keep in step on the march not by the fault of the legs, but by the fault of the mind. They do not feel the cadence, swing or rhythm of the march mentally. The mind, more than the leg, is in need of training. Keeping in perfect step is a mental, not a physical, matter.

"It is a very excellent plan to conclude physical drill with marching, the men singing. Battalions should be assembled for this instruction frequently. In this connection, attention is invited to the announcement from these headquarters that a cadence of 130 per minute will meet with approval."

Samaroff Starts Western Tour

Olga Samaroff, America's foremost pianist, scored a brilliant success in Boston recently, where she appeared as soloist with the Boston Symphony Orchestra. Mme. Samaroff is about to leave on her Western tour, which had been postponed because of the epidemic. She was the soloist at the second of the "Twilight Musicales" held at the Athenaeum in Milwaukee (under the auspices of Margaret Rice), December 1. The series of "Twilight Musicales" consists of four recitals, held on Sunday afternoons at four o'clock, and are given for the home relief department of the National League of Women's Service.

National Opera Club

The annual benefit performance of grand opera by the National Opera Club is announced for January 30, 1919, when "Mignon" is to be presented, in which Mme. de Vere Sapiro and Bernice de Pasquali will appear. Mildred Holland will have charge of the stage and the production is in the hands of Romualdo Sapiro.

Lashanska Scores A new

With the New York Philharmonic at Carnegie Hall, December 1

New York Times, December 2, 1918.

Hulda Lashanska Sings an Air of Bellini's Juliet at Philharmonic Matinee

Hulda Lashanska sang with Mr. Stransky's orchestra what proved the "novelty" of the day, an old forgotten air of Juliet from Bellini's "Capulet and Montague," a lyric as fresh and fragrant as the bouquets by armfuls, entire rose trees, which the young artist received. The orchestral commentary was of the lightest, a mere occasional murmur of admiring "ohs" and "ahs" as-like Beethoven's in the Ninth Symphony—Bellini's dumb instruments recognized their master in the human voice.

Madame Lashanska has a voice of pure and limpid beauty, artistic gifts of musicianship bestowed, like the proverbial silver spoon, by the good fairies at her birth, and she has "the aristocratic note," recalling Mme. Eames, among the famous colleagues of one other from whom she has learned most of all—Mme. Sembrich. In her quest of art and beauty, the young New York singer has gone far indeed with the Polish prima donna as guide. She was also heard yesterday in Massenet's "Pleurez mes yeux," from "Le Cid."

New York Evening Post, December 2, 1918.

Lashanska and Philharmonic

The soloist of the occasion also greatly interested the audience. Hulda Lashanska has one of the loveliest voices now before the public and it has been admirably trained by Marcelle Sembrich. Not even at the Metropolitan Opera House does one often hear such exquisitely pure, rich and artistic vocalism as was hers in Massenet's "Pleurez mes yeux."

New York Tribune, December 2, 1918.

Hulda Lashanska Assists at Philharmonic Concert

The assisting artist was Miss Hulda Lashanska, who gave an air from Bellini's "Romeo and Juliet" and "Pleurez mes yeux," from Massenet's "Le Cid." Miss Lashanska's voice has always been a beautiful one, and art has made it one of the most beautiful now to be heard on the concert stage. It has gained in warmth and evenness of timbre and in flexibility. Moreover, her intelligence and taste are far above the average. The Bellini air is extremely difficult, and it would be too much to say that Miss Lashanska sang it perfectly, yet she gave it with feeling and a good sense of line.

New York Sun, December 2, 1918.

Mme. Lashanska Sings From a Forgotten "Romeo and Juliet" Opera

What a number of things might be said about Mme. Lashanska's revival of music from Bellini's forgotten treatment of the Romeo and Juliet story. For instance, away back in 1834, a young man named Richard Wagner heard Wilhelmine Schroeder-Devrient sing Romeo, and as late as 1879 he vowed that he never could conceive a character without thinking of her.

Now if one did not wonder how nearly Mme. Lashanska could make Bellini's Juliet sound like Beethoven's Leonora, in which part Schroeder-Devrient rose to her greatest heights, one could at least discern in the delivery of the soloist no inconsiderable mastery of that command of style needed to disclose the measure of dignity and dramatic value in Bellini's song. A very beautiful voice this young singer has.

New York Evening Sun, December 2, 1918.

Sunday's Concerts

Yesterday afternoon, at the same Carnegie Hall, the Philharmonic gave its Sunday concert, with Hulda Lashanska as the soloist. Before Mme. Lashanska, who must be regarded as the beginning and the end of yesterday's all, Mr. Stransky offered Tchaikowsky's Fifth Symphony.

The first appearance this winter of Mme. Lashanska was a thing of twofold pleasure, for there are not many singers gifted with such a voice who are also even more divinely able to look as she looks while singing. Last year's hearers poured out their praises of that voice, and her singing yesterday was a corroboration, with added proof, of those rapturous judgments. She sang an aria from Bellini's "Romeo and Juliet" and the "Pleurez mes yeux," from "Le Cid," the pure richness and warmth of which was only equalled by the facility with which that voice leaped forth to take all vocal obstacles and barriers. This Lashankan voice is something to listen to; similarly admirable are the art with which it is marshalled and the spontaneity with which it soars.

The Brooklyn Eagle, December 2, 1918.

Lashanska with Philharmonic

Mrs. Lashanska is one of our best young singers, and, more than this, one who improves with reappearance. The aria which Bellini fashioned for the exceptional singers of his own time offers tremendous difficulties, but yesterday they were met with surety of execution and command of style. Hers was a dramatic and temperamental interpretation, distinguished in tone and in phrasing.

New York American, December 2, 1918.

Hulda Lashanska's Art as It Was Revealed in Sunday's Concert

Hulda Lashanska sang Sunday afternoon in Carnegie Hall at the matinee of the Philharmonic Society, and through her singing she sealed effectively the mouths of those who insist that bel canto is a lost art.

In all fairness to pessimists, it must be conceded, though, that such singing as she put to her credit on this occasion in the great fourth act aria from Bellini's well-nigh forgotten "Romeo and Juliet" (or to give the precise title of that work, "I Capuleti ei Montechi"), and in the "Pleurez mes yeux" aria from Massenet's "Le Cid," is rarely to be heard in these days. Truth to tell, one almost felt, while noting with astonishment the perfect placing and extraordinary equalization of her tones, the flawless precision of her attack, the smoothly blending catenation of her legato, that the calendar had been set back a quarter of a century or more.

Mme. Lashanska's voice is by no means a sensational voice. But it is a beautiful voice of mezzo-soprano color, rich and mellow in its lower range, and of peculiarly soft and pliant texture in loftier altitudes. This voice Mme. Lashanska has under absolute control. She can seize a high note without sign of effort and expand it in full-throated resonance, or spin it out in fine mezzo-voce at will. Yet her technical command, as exemplified in the sustained melody of the Bellini aria (alas, that the fountain-head of such melody has run dry), is employed only as a means toward a loftier goal. It does not obtrude. It does not parade, with plumes outspread. It fulfills the functions of a faithful, an invaluable, but none the less humble, assistant. It is the servant, not the master, of one whose musical understanding, whose warmly emotional temperament would not permit her to be satisfied with a mere tickling of the ear.

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ACROSS THE COUNTRY

Albany, N. Y.—A large assembly heard the Paulist Choristers on their third visit to Albany, the concert being given in the Cathedral of the Immaculate Conception—Mrs. George D. Elwell, pianist, and Edna M. Robbins, contralto, of Utica, recently gave a joint recital before the Monday Musical Club in the Historical and Art Society Auditorium. Mrs. Elwell, whose technic is always a delight to the most critical, pleased especially in her Debussy interpretations. Miss Robbins displayed a rich voice of wide range in the aria "Love, Lend Me Your Aid," from "Samson and Delilah." She also gave Cadman and Gretchenmanoff numbers charmingly, as well as some of Eleanor MacLean's songs. Esther D. Keneston was at the piano and gave her usual capable support.—A victory song was given by the Albany Community Chorus, of which Russell Carter, of Amsterdam, now is acting conductor. In addition to national songs and popular war compositions, there were solos by Margaret Ryan, soprano.—Dr. Harold W. Thompson has been acting as precentor at the First Reformed Church since the resignation of Alfred Hallam, the musical director.—Frances La Verne Clute, who is studying piano and harmony in New York, spent a few days in town recently with her parents.—Mrs. Lowell D. Kenney now is organist and musical director of the Madison Avenue Presbyterian Church, succeeding Gertrude Douglass Davis.—Florence Jubb, a graduate of Milton Mount College, England, where she studied with the late Ridley Prentice, of the Royal Academy of Music, gave a recital at Graduates' Hall. Miss Jubb is head of the music department of St. Agnes School.—The Baptist Choral Union, of which C. Barnard Vandenberg is head, gave a program of "Il Trovatore" excerpts.—T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church, writes from France: "I have assisted at mass by accompanying a singer at the offertory. There is no organ—just a wheezy old harmonium which bellows like a sieve. There were not enough altar boys to form a choir, so the congregation sang those parts of the mass usually taken by the boys." Four of Mr. Candlyn's anthems have been published since he joined the army.—The last of the concerts in the "Y" hut of the military detachment in training took place recently, with Mrs. James Tracey Taaffe, contralto; Joseph De Stefano, tenor; Verna Fowler Perkins, soprano, and Julia M. Verch providing the program. Esther D. Keneston and Regina L. Held had charge of the community sing which followed.—Marie Clifton Adsit, of Delmar, who is spending the winter in San Antonio, Tex., recuperating from a long and serious illness, has published a song, "Peep o' Day," for which she has written both poem and music. The composition is dedicated to Margaret Wilson, who has placed the song on her recital programs. The royalties from "Peep o' Day" are donated to the Smith College relief fund.—A double quartet from the Monday Musical Club, May E. Melius directing, sang at the opening of the Soldiers and Sailors Club here. In the group were: First sopranos, Mrs. Raymond N. Fort and Florence M. Loftus; second sopranos, Mrs. Walter L. Hutchins and Verna Fowler Perkins; first altos, Mrs. William B. Smith and Mrs. Horatio S. Bellows; second altos, Mrs. Frederick W. Kerner and Mrs. W. D. K. Wright. The Woman's Club Chorus is conducted by Jean Newell Barrett.

Altoona, Pa.—J. C. Mischler has booked the following attractive course for Altoona music lovers: Leo Ornstein, January 3; Jascha Heifetz, January 20; Louise Homer, February 3; Mabel Garrison, March 10, and Riccardo Stracciari, April 2.

Ann Arbor, Mich.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—Buffalo's musical season, which was ushered in by the Galli-Curci concert in September, was interrupted suddenly by the influenza epidemic, which caused the postponement, among other events, of the concert of Caruso and Nina Morgana and the Stanley-Laparra recital of Spanish folk songs. The latter was given at a later date, November 13, under the management of Mai Davis Smith, and proved to be a program of decided novelty. The third concert in Mrs. Smith's series took place Thanksgiving evening, at which Ossip Gabrilowitsch was introduced in the role of conductor, thus affording Buffalonians their first opportunity to hear the Detroit orchestra. Conductor and players were given an ovation by a large audience.—The San Carlo Grand Opera Company has recently completed a week's engagement, marking its fourth annual visit to Buffalo, and adding another success to its long list. Judging from the local popularity of this company it would seem that an annual visit to Buffalo might reasonably become a permanent feature of its season.—The Chromatic Club, Viola Bryant, president, has initiated its Saturday afternoon series, and again offers an admirable program for three evenings during the season. The 1918-19 programs to be presented by the Chromatic Club, Viola Bryant, president, represent distinct progress in the tonal development of Buffalo. A splendid course of recitals is being given for members only at the Twentieth Century Hall on Saturday afternoons, three of which already have taken place. Coming afternoon attractions include Edward Morris, American pianist (first appearance in Buffalo), on January 11; vocal and piano recital by Mabel Strock and Winifred Poore Wagner, January 25; Rebecca Cutter Rowe and Lillian Hawley Gearhart, February 8; Berthe Baret, violinist, accompanied by Louis T. Gruenberg, February 22; Mary Moore and Mrs. Ralf Hillman, March 8; Albert Erisman, vocalist; Florence Westcott, violinist, and Alice Trott, pianist, March 22, and Eva Cauthier, mezzo-soprano (first appearance in Buffalo), April 5. A series of three evening recitals is also under way, the first having been given on December 3. The two remaining concerts will take place on January 15, with the Flonzaley quartet, and February 27, with John Powell, the well known American pianist and composer. These evening recitals are open to the public.

Burlington, Vt.—Normal conditions as applied to musical activities are now prevailing, and music clubs throughout Vermont are thus once more enabled to meet.—Barre has a new orchestra composed of men from that city and Montpelier, the twin city across the river. On Thanksgiving afternoon big community sings were held in Montpelier and Barre, Herman D. Hopkins conducting in Montpelier.—The Rutland orchestra is rehearsing for its first concert of the season under the direction of B. A. Brehmer, who conducted last year.—The Proctor Musical Club held its first meeting of the year recently and Indian music was the topic under discussion.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio.—Something which rarely happens in Columbus took place during the week of November 22, when two concerts were given on successive evenings. Both programs were presented by a violinist and a singer, and both took place in Memorial Hall. The first was on Thursday evening and was the opening attraction of the Women's Music Club. Margaret Matzenauer, contralto, and Max Rosen, violinist, united, with Frank La Forge and Mr. Balaban as accompanists, in a thoroughly delightful and artistic program. Mr. Rosen played the B minor concerto of Saint-Saëns and a group of shorter numbers, which brought him warm applause and several encores. He shows much taste and style in his interpretations. Matzenauer was equally successful with two groups of songs, and the big aria from "Samson et Delilah" as encore. She showed slightly the strain of a fatiguing tour, but her art is as wonderful as ever. On Friday evening Kate M. Lacey presented the second of her series of concerts, of which Galli-Curci was the first. Louis Graveure, who is a great favorite here, and Thelma Given, violinist, shared honors, for there was plenty of welcome for both. Mr. Graveure gave a group of French, a group of Irish and a group of English and American songs. It would be impossible to say in which he excelled, for all were gems. The violin numbers of Miss Given were for the most part of the same style, quiet and melodious, giving her no chance to show style or brilliancy.

El Paso, Tex.—Liberty Hall, an auditorium which recently was erected at a cost of \$300,000 and which seats 4,000 people, was packed to its doors on the evening of November 27, the occasion being the appearance of the Paris Conservatoire Orchestra. Each member of the organization being an artist it is hard to single out any particular one for special mention; but we must not overlook Alfred Cortot, the pianist. The applause was so great after the rendition of Saint-Saëns' "Quatuor" concerto, by the piano and orchestra, that he was forced to respond to two encores. Seldom has a pianist received such an ovation from an El Paso audience. The appearance of the orchestra here was a great society event, being attended by the leading society people, as well as by the officers from Fort Bliss with their wives. Prominent society girls in the costume of the picturesque Normandie country acted as ushers, under the supervision of Mrs. Robert L. Holliday, one of our leading society women, who is herself a talented musician. During the intermission announcement was made that the orchestra would remain over Thanksgiving and would play a second concert on Friday evening, November 29. El Paso was very fortunate in having this second appearance, and outside of New Orleans was the only Southern city favored with two concerts by this great orchestra. Great praise must be given André Messager, conductor of the orchestra; El Paso has never listened to a better conducted performance. There was the closest attention throughout the rendition by the orchestra of the various selections at both concerts and each number was vigorously applauded. Max Hirsch, well known here, and formerly with the Boston Grand Opera Company, was in charge of the tour of the orchestra.

Green Bay, Wis.—The recital of Estelle Louise Vernet, lyric soprano, assisted by the Larsen Trio, given on November 22 in the Bellin-Buchanan Building, proved to be one of unusual merit. The large rooms of the studio were filled to capacity and the audience thoroughly appreciated every number on the program. It was the first time Mrs. Vernet appeared in recital in this city and her hearers were charmed with her singing.

Hartsville, S. C.—The first recital of the year at Coker College was given on November 18. It was the first appearance of the new members of the music faculty. Carroll C. McKee, director of the department, rendered selections from Chopin, Dolmetsch, Vogrich and Liszt, all of which were received with much enthusiasm. Especially pleasing was the A major polonaise by Liszt, for he gave this wonderful composition a splendid reading. Miss McKinney, a recent graduate of the New England Conservatory, sang two groups of songs in a finished and artistic manner. She was particularly effective in "The Cry of Rachel," by Mary Turner Salter. Miss Fadie, violinist, and Mr. McKee, pianist, rendered in the Grieg sonata for piano and violin a difficult piece of work and accomplished it magnificently. The music department has grown so large that it has been necessary to add two new teachers since the college opened and to purchase a number of pianos and other equipment. Among the concerts booked for Coker College is a song recital on December 12, with Dicie Howell. Mrs. Edward A. McDowell will give a lecture in February.

Kansas City, Mo.—The Student is a well written local music paper published by and in the interests of the students of the Conservatory of Music. The yearly subscription is \$1, single copies 10 cents, and the editors-in-chief are Gladys Schnorr and Maryruth Fields. "History of the Orchestra," by Dr. Harthan, and "Music and the

Dance," by Helen Topping, are two of the interesting features to be found in the November number.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Louisville, Ky.—The first concert given after the influenza ban was lifted was that of Jean Knowlton, who appeared in the Y. M. H. A. auditorium, under the auspices of the Wednesday Morning Musical Club. Miss Knowlton's program consisted of old French songs, given in a charming Bergere costume; old English songs, and several delightful examples of Spanish songs, including the Spanish national anthem and the Basque national anthem. Miss Knowlton's singing is charming and when she has studied pose and gesture a little more her performance will be thoroughly artistic. J. E. Whitney was the accompanist.—Cornelle Overstreet, the pianist, has been giving a series of lecture-recitals in her music room on Tuesday afternoons. The subject of the first was "The Awakening of the National Consciousness," the programs embracing numerous folksongs of different nations. At the second Miss Overstreet talked about "Some Beautiful Things in Music" and played excerpts from the works of César Franck, Beethoven, Grieg and Tchaikowsky. The third afternoon was devoted to "The Three Great Tone Poets of the Piano"—Mendelssohn, Schumann and Chopin—with illustrations from the compositions of all three. Miss Overstreet is a pianist of brilliant technic and great emotional force, and these afternoons have attracted the most exclusive musicians of the city, as well as concert goers, who fill the studio to its capacity.—Knight MacGregor, the Scotch baritone, gave a concert in Advent Hall on November 21. His voice is smooth, of an unusual resonance and well controlled—with but few exceptions—in an artistic and tasteful manner. Among other numbers he sang Fay Foster's "The Americans Come!" Mr. MacGregor was assisted by Florence Eaton, violinist, and Edna M. Wallace, pianist. The concert was for the benefit of the Parish House Guild of the Advent Church and was the first of a series of five to be given during the season.—On Tuesday evening, November 2, a faculty recital was given by Matthias Oliver, violinist; Martha Young, pianist, and Mary Stuart, accompanist, of the Louisville Conservatory of Music, in the Y. W. C. A. auditorium.—The first recital given by the pupils of Charles Norman Granville, of the Louisville Conservatory of Music, took place December 3 in the auditorium of the Y. W. C. A. before a large and appreciative audience. The program was rendered by Miriam Pierce, Margaret McCulloch, Aleen Mae Tyler, Mrs. Clarence Penniman, Frances Sparks, Catherine Goodman, Kenneth S. Clark, Edwin Ellmers and Margaret Nell Espie. The accompanists were Miss Ripy and Miss Liebovitch. Miss Wimberly played the violin obligato to one of the numbers.—Cornelle Overstreet's fourth recital-lecture was given in her studio on December 3, the subject being "Some Later Day Nationalists and Romanticists." The first section was devoted to "The Glory of Russia and the North," followed by "America's Contribution." Miss Overstreet has made a comprehensive study of the matter delivered in these lectures, and they are not only interesting, but most valuable to musicians and students of the Northern school. She played excerpts from the works of Balakirev, Borodine, Cui, Moussorgsky, Tchaikowsky and Sibelius, and the Americans represented were MacDowell, John Alden Carpenter, John Powell and F. Morris Class. A short sketch of the characteristics of each composer prefaced the playing of his work and valuable items of information were interspersed between the numbers, interpreting and analyzing them in a clear and interesting manner.

Minneapolis, Minn.—(See letter on another page.)

Montreal, Canada.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Orange, N. J.—A brilliant musical event in the Oranges, under the auspices of the Southern Society, was the vocal recital of Marcia Grymes, a young pupil of Joseph Regneas, the eminent New York vocal instructor. Of the many splendid organizations the Southern Society of the Oranges stands out prominently as a body of women who do things worth while and who have the knowledge, courage and energy to put them through successfully. When the war charities drive came on they planned ways and means to realize a goodly sum. Saturday evening, November 23, saw one of their efforts crowned with financial success, and, along with it, art and culture received an upward lift. The occasion was the opening of the new house of Mr. and Mrs. A. J. Grymes, of East Orange, who have carried out on a large plan the scheme of the old southern mansion. Marcia Grymes, their only daughter, is well known throughout this beautiful section and that night she took her friends by storm. No more artistic program has been offered this season. The renditions were examples of excellent vocal technic and picture building, and Miss Grymes exhibited a mezzo-soprano voice of great beauty, rich and full throughout its range of nearly three octaves. She sang the entire program without apparent physical effort. The aria from the opera

"Shanewis" (Cadman) was sung with wealth of tone and breadth of style, while "The Americans Come" (Foster) was dramatically presented. None in the audience had a right to be more keenly interested than Joseph Regneas, who was surrounded by a crowd of music enthusiasts who openly expressed their admiration of the fine work he is doing for native art.

Paris, Tex.—It was an appreciative audience that heard the organ recital given by Corinne Dargan Brooks, organist, at the Central Presbyterian Church, on November 25. Mrs. Brooks was assisted by Miss Logan, soprano, and Mrs. Ed. Lowrey, violinist. Works heard included Du Bois' "Grand Choeur," Mildenberg's "Astarte Intermezzo," Cadman's "The White Dawn Is Stealing" (from four American Indian songs, founded on Iroquois tribal

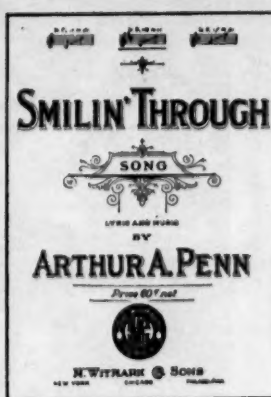
Cross Memorial Church, recently gave his forty-first organ recital in this city, the program consisting of classics of a lighter vein than he usually presents. His interpretation of the best works of the present day composers was interesting.—An organ dedication was held in Peace Lutheran Church, at which Henry Seibert, organist of Trinity Lutheran Church, presided. Mr. Seibert also recently gave an interesting concert in Trinity Lutheran Church, assisted by G. Pontius, tenor soloist of Philadelphia, Pa. His work at the organ is proving an interesting and educational force to this community.—An unusual musical treat was given by the Smith-Spring-Holmes Orchestral Quintet in a Lyceum course here at the Y. M. C. A., and the applause showed that they are more in demand than ever. The quintet featured several original compositions by Clay Smith and Guy E. Holmes, of the company. The playing of Alma Forsythe, the violinist, was particularly enjoyed.

Rochester, N. Y.—Ludwig Schenck and the Symphony Orchestra will give their first concert of the season December 16 at Convention Hall.—Prof. Samuel A. Baldwin, of New York, will give an organ recital at the Central Presbyterian Church, Monday evening, December 16.—The music lovers of Rochester are looking forward to a piano recital to be given by Hazel Gruppe about the 12th of December, the proceeds to be devoted to the Red Cross. Miss Gruppe is one of the talented Gruppe family and Rochester may well be proud of this young and promising artist.—Toscha Seidel, violinist, was scheduled to be the soloist at the concert of the Dossbach Orchestra at Convention Hall on December 9.

San Antonio, Tex.—Mrs. H. C. Hartmann had charge of the program given at the Lutheran Brotherhood Club, November 20. She was assisted by Paul and Elfrida Machts, Sam Ritz, Gus Johnson, Mrs. O'Shaughnessy, Dorothy Cooper, Edna Wallace and Mrs. E. Varoq.—At the meeting of the Baptist Young People's Union, held November 20, the program was given by Dorales Perry, Y. Young, Mr. and Mrs. J. G. Wells and T. H. Hall.—The Knights of Columbus War Activities presented a program at Kelly Field on November 21, which was arranged by Catherine Clark and Julien Paul Blitz. Those who participated were Edna Seibel, Catherine Clark, Lucille Hickey, Hilda Schaefer, Misses Muenzer and Jurgens, Thelma Rives, Alice Simpson, Pauline Feller, Julian Paul Blitz, John M. Steinfeldt, Mrs. Alfred Duerler, Mrs. Guy Simpson, Clifline Ney, Captain and Mrs. Jurgens, and the Tuesday Musical Auxiliary Chorus, Julien Paul Blitz, director.—Sallie Simms arranged an interesting program on November 21 for the officers of the Forty-third Field Artillery and their wives. Margorie Cameron, Nora Duessen, Sallie Simms, Mary Covington, Flora Briggs, Mrs. S. L. Parks and the Simms Trio, consisting of Sallie, John and Sergeant Ben Simms, gave the program. Flora Riggs was the accompanist.—Gertrude Saymusich had charge of a program, given under the auspices of the Y. M. C. A. at Camp John Wise, November 22. Those who contributed were: Mrs. James Villanueva, Josephine Smith, Alice Schuetze, Hilda Lempore, Ella Hoyer, Pearl Cain, Clara Arrington, Raymond and Phil Schuetze, James Villanueva and Louis Saynisch.—The first concert of the San Antonio Musical Club was given on November 25. The program included "The Hymn of Victory," words of which were written by the president of the club, Mrs. Lewis Krams-Beck, and the music by Oscar J. Fox, to celebrate our glorious victory. The hymn was sung by the Kelly Field Glee Club, David Griffin, director. The Glee Club rendered in addition two greatly appreciated groups of songs, as did Mrs. Laura Maverick, mezzo-contralto. Lieut. Reuben Beck played two Chopin numbers, and Walter Romberg pleased with Lalo's "Symphony Espagnole." The Glee Club closed the program with "The Marseillaise" and "The Star Spangled Banner," sung by audience and soloists.—San Antonio was one of the fortunate cities to be visited by the Paris Conservatoire Orchestra, André Messager, conductor. The performance was given on November 26, and needless to say the populace attended in full force, the house being not only filled, but all standing room was taken. When the conductor stepped on the stage the audience rose with the orchestra in tribute to the organization and the purpose for which it was sent to this country. The soloist for the evening, Alfred Cortot, pianist, received an ovation after his rendition with the orchestra of Saint-Saëns' "Quarrieme" concerto. As much has been said in the columns of the MUSICAL COURIER regarding the performances given by the Paris Conservatoire Orchestra, suffice it to say that however high one's expectations may have been they were fulfilled to the utmost by both the organization and the soloist.—The piano pupils of Clara Duggan Madison have organized a musical club and have elected the following officers: Ruth Suffel, president; Olga Seiser, vice-president, and Margaret Earthman, secretary. The meetings will be held each Saturday at the Madison Studio. A lecture was given by Mrs. Madison on the music of the French, after which a program was given by Fay Maxwell, Floyd Menger, Ruth Suffel and Walter Barnes.

(Continued on page 17.)

Its simplicity is its chief charm—both melodically and in the dainty texture of its lyric. One of those exceptional little songs that deserve to be classed as an inspiration.



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To a little white cot by the sea;
There's a little green gate
At whose trellis I wait,
While two eyes o' blue
Come smilin' through
At me!

There's a gray lock or two in the brown of the hair,
There's some silver in mine, too, I see;
But in all the long years
When the clouds brought their tears,
Those two eyes o' blue
Kept smilin' through
At me!

Arthur A. Penn.



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melody), Lieurance's "By the Waters of Minnetonka," Kreisler's "Caprice Viennois," and John Prindle Scott's "Out of the Depths."

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Providence, R. I.—(See letter on another page.)

Reading, Pa.—Among Reading's season of musical treats will be recitals by Guiomar Novaes, the Brazilian pianist; Jascha Heifetz, violinist; Sophie Braslau, of the Metropolitan Opera, and a concert by the New York Philharmonic Society, Josef Stransky, conductor—all under the management of George Haage.—Charles Harrison, tenor, will also appear in recital, and a course will be presented by the Penn Wheelmen, a social club of this city.—Reading's own orchestra, under the direction of Harry Fahrach, has started rehearsals and will give a series of five concerts during the season, with celebrated artists as soloists.—Walter Heaton, organist at Holy

AN INTERVIEW WITH AUGUSTA COTTLOW

Her Views on Teaching in America—How Busoni Inspired with High Ideals—Her Tribute to A. K. Virgil—An Appreciation of Edward MacDowell

Augusta Cottlow received a *MUSICAL COURIER* representative at her charming, artistic home at Bronxville, one day recently, and during a delightful and instructive interview the distinguished American pianist touched upon some interesting phases of her art not generally known. To the great surprise of the interviewer, who has known her for twenty years, she revealed herself as a teacher, displaying an intimate and exhaustive knowledge of the art and science of instruction. Her remarks will also come as a great surprise to the musical public, for hitherto no mention has been made in these columns of Miss Cottlow's pedagogic abilities and experiences.

"It is quite unknown to your readers," she said, "that I am deeply interested in teaching and that I have been devoting one day each week to the art for the past fifteen years. Teaching has a great fascination for me, and I owe no small part of my own development to the experiences gained thereby. Of course, the career of a solo pianist exerts a still greater fascination, and that always has been and will still continue to be my principal life work; but I do love to teach, and one day out of every seven I focus all of my energies in that direction."

"What do you think of the status of piano instruction in America?" the interviewer asked.

"My experience is that there is not enough thoroughness revealed among the teachers, who are competent to produce better results. They have not enough patience and do not take enough interest in the average talent—and it is with the average talent that teachers have to deal in ninety-nine cases out of a hundred. Of course I realize that it is one thing to teach one day in the week, as I do, and quite another to have to grind out six days a week, as the professional teachers do. Under such conditions the work easily becomes routine drudgery. And yet, they would derive much more satisfaction from their lessons if they were more thorough."

"What do you find to be the chief lack in the pupils?"

Necessity of a Technical Education

"A firm technical foundation. The greatest trouble with American teachers is that they are in too much of a hurry. They want to rush right on and give their pupils repertoire without having first imparted to them technic. By technic I mean all of the means of expression, and not merely digital fleetness and certainty. These means include all of the many phases of technic, as the dead weight of the arm from the shoulder, relaxation, wrist development, the independence of each finger, and above all tone coloring, which can only be acquired through the cultivation of a plastic touch."

"And do you find American pupils deficient in these attributes?"

"Very much so," said Miss Cottlow emphatically; "and how can they possibly interpret the piano masterpieces without these qualifications? During the past summer I have had pupils come to me from as far west as the Pacific Coast and as far south as Florida. For the most part they were fitting themselves for teaching. And what did they possess? Nothing but a few repertoire pieces which they could not play, because they lacked the physical means. They complained that their former instructors had laid chief stress on repertoire, while all the other features were negligible quantities with them."

"Did you find these pupils amenable to your ideas?"

"Entirely and absolutely. They were so grateful to me for showing them the way to acquire the pianistic equipment that will enable them later to really play and interpret their pieces, and above all to teach their own pupils how to become good teachers and performers."

How Busoni Imparts His High Ideals

"Who has been the source of the greatest inspiration to you in your career?" asked the interviewer, turning the subject.

"Ferruccio Busoni" was the pianist's prompt answer. "I consider it the greatest privilege of my life to have been able to study for three years in Europe with that truly great artist. It was an advantage for which I am more and more thankful as the years roll on."

"What did Busoni give you?"

"He gave me a great ideal, and this was first of all, CLARITY, as a basis for everything else. Clarity includes many things. First he taught me clarity of technic in its narrower sense—the kind of clarity that makes each finger free and independent of its fellows, the clarity that makes

his own marvellous technic so scintillating and electrifying."

"Next he taught me clarity of tone coloring by developing the touch, insisting that tone production on the piano must always be full of contrasts of light and shade. You know what wonderful and highly diversified shades there are in his own tone."

"Did you get the secret by imitating him?"

"No; decidedly not. It was a great inspiration to hear him at the lessons, but he imparted to me the means by which he accomplished such wonderful results."

Busoni's Rhythm

"How about Busoni's rhythm?"

"I was just going to say that he next took up clarity of rhythm with me. You remember how astounded the musical world was at his marked and forceful rhythmic expression, when Busoni first came out. His rhythms were so clear and marked often as to be startling, and to cause the old world critics to shake their heads when he played Chopin. And yet who can ever forget his readings of the twenty-four preludes or the études! For me they were the culmination point of Chopin playing!"

"But to continue with clarity. Busoni then impressed upon me the importance of clarity of form in interpretation, of a clear and definite conception of the work in hand, of building up on broad lines. He taught me that there must be contrast, always; that periods of tenderness must be followed by periods of passion; that periods of storm and stress must be relieved by periods of calm and repose; and, above all, he taught me the importance of working up a big climax."

"Does this exhaust Busoni's ideas of what clarity includes?"

"No," said Miss Cottlow; "he taught me, finally, clarity of spirit—the importance of a clearly defined attitude toward each composer, and of always making one's playing vital, full of life and vigor."

A Tribute to A. K. Virgil

"Can you name any one else who has been an inspiration to you in your artistic development?" the questioner asked.

"Yes," said Miss Cottlow, "I can, and I am happy and proud to say that he is an American. And I may add, moreover, that he is an American whose great services to piano pedagogy are not appreciated at home as they should be, notwithstanding the fact that his name is universally known wherever the piano is played throughout our land."

"To whom do you refer?"

"I refer to A. K. Virgil. He has done more to reduce the art of piano playing, in all of its mental and physical aspects, to a scientific basis than any one else in this country. For many years Mr. Virgil has studied the methods of all the great pianists who have visited our country. He has studied their methods, not by taking lessons of them, but by observing what they actually do on the stage, and Mr. Virgil, by the way, has remarkable powers of observation. To him, things speak volumes that others do not see at all."

"By studying the keyboard giants for decades and through his own vast experience in teaching, Mr. Virgil has been in a position, as has no one else, to analyze every phase of piano technic and tone and to reduce it to a principle. Are you familiar with Mr. Virgil's work?" asked Miss Cottlow.

"Thoroughly," said the reviewer. "His three great first principles, 'singleness, simplicity, and clearness' always seemed to me to be the quintessence of greatness, for they insure a right beginning, and that is of paramount importance."

"Quite so," replied the pianist. "The great, fundamental principles which I imbibed from Mr. Virgil together with the lofty ideals which Busoni imparted to me, form a combination of remarkable effectiveness. It was, by the way, with Busoni's full consent that I took the study of the Virgil method. The great pianist thoroughly approved of Mr. Virgil's ideas."

Miss Cottlow on MacDowell's Music

"You are looked upon as the world's leading exponent of MacDowell's piano music," said the reviewer, changing the subject again.

"I have made a specialty of his works for the last eleven years," modestly replied the pianist. "I was the first to play MacDowell extensively, and I am glad to see that pianists are now generally taking his works into their reper-



AUGUSTA COTTLOW.

From a recent photograph taken at her home in Bronxville, N. Y.

toires. But I am astonished and disappointed at the attitude of the critics and the musical public toward our greatest American composer. Americans in general have not yet awakened to the real importance of MacDowell's music."

"During my recent four years' stay in Europe, I played in England, Holland, Germany, Russia, Poland, Bohemia and Austria, and everywhere my MacDowell numbers were looked upon as the most interesting features of my programs. I played the 'Norse', the 'Eroica' and the 'Tragica' sonatas and many smaller pieces, and critics and public alike found it a feature of unusual interest to hear the works of America's most important composer interpreted by an American pianist. In London, where I played all three of these sonatas in three recitals, the critic of the Standard wrote a special MacDowell article, devoting an entire column to a review of the three sonatas in the Sunday edition of his paper."

MacDowell's Status as a Composer

"What have you to say on our countryman's standing as a composer?"

"I think we ought to be proud to have produced such a man. MacDowell's music is essentially emotional music, and as such it is representative American music. I do not mean this in the sense that MacDowell's thematic material is distinctly American. He has not drawn on American folksong lore. But America is a country of big ideas, and his music, like the country, is big and breezy. And it is full of antitheses—it bespeaks the majesty of our Rocky Mountains and the daintiness and delicacy of our flowers. It is a grand and noble characterization of American attributes."

"That is beautifully expressed," declared the interviewer. "But do you think it is epoch-making music? Is not the influence of Grieg and Raff a little too marked to

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admit of MacDowell's music becoming the foundation of a great American school of composition?"

"Yes," replied Miss Cottlow, "there is undeniable Grieg influence in MacDowell's music, for the Norseman was his idol. The 'Norse' sonata was dedicated to Grieg. And it is natural our countryman should have been influenced by his teacher, Joachim Raff. With all of my admiration for MacDowell, I do not claim that he has founded a great school. But he is certainly and unreservedly the greatest composer our country has yet produced. He represents in his music the best American qualities, and he deserves to find nation wide appreciation."

Miss Cottlow's Forthcoming Tour

"Are you not glad to tour your native land again, after so long a sojourn abroad?"

"Yes, indeed. I have not concertized in this country for five years, and I look forward to renewing old acquaintances and friendships with the musical societies throughout the States, and also to making new ones, with keen pleasure. One of my first concerts this season will be in a town where I have never played, Memphis, Tenn."

"Are you to make an extended tour this winter?"

"No; the war conditions impose restrictions. My appearances this season will be limited to the section east of the Mississippi and will be confined chiefly to the East and South."

"Then you will not visit California?"

"Not this winter, but next season I shall make a tour of the Pacific Coast."

"Do you find that your life abroad has influenced your playing?"

"It certainly has. It has had a broadening and uplifting effect; it has widened my horizon. Yet there were harrowing experiences, too, after the war began, and one of the happiest days of my life was when I set foot again on my native soil."

Scott Embarks on an Active Season

This is proving a very busy season for John Prindle Scott, the composer. Following his successful community chorus work at MacDonough, N. Y., last summer, he registered with the War Camp Community Service on his return to New York this fall. Since then he has conducted "sings" at the sailors' camp at Marine Basin, Brooklyn, and at various other social centers.

On November 15 he led the singing at a huge "War Work" meeting for foreigners in the Stuyvesant High School, New York, and he has just taken over two choruses for the season, one at Columbia Place Settlement House, Brooklyn, and the other at the International Institute in East Thirtieth street, New York.

His songs have been well to the fore also. On November 22 Betsy Lane Shepherd sang his new "The Like o' Him" and "The Wind's in the South" at Aeolian Hall, New York. The latter song was also sung by Florence Otis in the same hall on November 5, and by Louise Hubbard at her opening recital on November 9. On November 25 Paul Althouse sang "He Maketh Wars to Cease" (dedicated to this popular tenor) at the West End Collegiate Church, New York, and on the same date Ruth Percy, contralto, sang it at the Scotch Presbyterian

also a duet, "The Shadows of the Evening Hours."

Mr. Scott will give several composer's recitals after the holidays, the first one being scheduled for the New York Oberlin Club in January.

Fred Patton for Fifth Avenue

Presbyterian Church

After receiving and considering numerous offers from important New York choirs, Fred Patton has accepted the lucrative one from the Fifth Avenue Presbyterian Church, to succeed Fred Martin as soloist. "One of the best bass voices in the country," is the verdict of many important musical directors, and Mr. Patton's interests are consid-



FRED PATTON,
Bass-baritone.

crably furthered because of the privilege he has of referring to the following eminent musicians: Walter Henry Hall, Reinald Herman, Louis Koennenich, C. Mortimer Wiske, Arthur D. Woodruff and others.

For eight years Mr. Patton was soloist at the Broadway Tabernacle, where oratorio is frequently given, and the valuable experience and uninterrupted study in preparation for these productions of big works has pre-eminently fitted him for the engagements with important oratorio societies and music festivals which are being rapidly booked by his manager, Walter Anderson.

Plans of the Globe Oratorio Society

The Globe Oratorio Society, conducted by Clement Burbank Shaw, Mus. Doc., meets every Tuesday evening at Public School No. 27, Forty-second street and Third avenue, New York, at 8 o'clock.

Amateurs and choir and professional singers are invited to attend these meetings. In connection with the work done at these meetings it is interesting to note that the work, besides being unique, may be considered as "public private lessons."

Dr. Shaw has devised an entirely new and practical method of presenting the general principles of tone, breathing, enunciation and style. There is no tuition fee and the movement is considered as "the Globe's gift to music's cause."

Dr. Shaw is a pupil of some of the best American and European masters and has the endorsement of many well known musicians, including that of William Wade Hinshaw, who says: "I know Dr. Shaw to be one of the most able and conscientious musicians in America."

In addition to teaching many pupils who have received recognition, he has written a number of books and gives most interesting lecture-recitals on French, Italian and Wagnerian operas.

Before the end of the winter the Globe Oratorio Society will give a performance of the seldom heard (in America) Handel's "Samson."

Rosalie Miller Achieves Success in Home Town

Memphis, Tenn., gave welcome to one of its own artistic daughters in a joint recital with Augusta Cottlow, the American pianist, at the Goodwyn Institute a few weeks ago. It had bidden her God speed when she left, a young girl who went to pursue her violin studies in New York. But it was as a singer that Rosalie Miller returned and Memphis had cause to be proud of her.

It was a happy thought of Miss Miller's to open her part of the program with a verse of "Home, Sweet Home" and the numbers which followed made patent the rich gifts which are so particularly hers. Memphis, though perhaps inclined to be ultra-friendly, was none the less severely critical and it is to Rosalie Miller's credit that Memphians accorded her an ovation, while the press and critics acclaimed her work in generous columns. All of which goes to prove that—in Miss Miller's case at least—a prophet is not without honor in her own country.

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Letz Quartet Concert—Marie Mikova at Patterson Home—Women's Philharmonic Society Meets—Wells-Ware Program—Tenor Nichols at Salmagundy Club—Claire Strakosch in Brooklyn Concert—Hosea Pupils—Vivien Holt at Willis Avenue Church—Garziglia Recalled Eighteen Times—Three American Composers on Baldwin Programs

Philadelphia Welcomes Capouilliez—Gertrude Auld at Pi Tau Kappa Club—Edna White Trumpet Quartet—Bromberg's Slav Music—Dickinson Lecture—Recital at Brick Church—Music at Hanson M. E. Church—Mildred Wellerson, Cello Virtuoso—Nanny and Tilly Jay, Composers

The first concert of the Letz String Quartet, Aeolian Hall, December 3, found an audience of good size on hand. On the program was the Mozart quartet in G major, of which the slow movement was ideally played. Beethoven's quartet, op. 74, has some ragged spots, but the presto went especially well. Of the three quartets by Tchaikowsky, the second in F major, is the most inspired, full of original movements, beautiful periods of melody, and solo parts for all the instruments. This Russian work is always effective. This is the second season of this quartet and they played with unusual animation and impulse.

Marie Mikova at Patterson Home

Marie Mikova is a young pianist of great ability who studied in Paris with Wager Swayne. She gave a program of classic and modern pieces at the Misses Patterson's home, December 3. She will soon be heard in other New York affairs, also giving recitals in the West. Two pupils of Elizabeth Kelso Patterson sang. They were Beatrice Cook, a young lady possessing a voice of beautiful quality, and Mrs. Lindly Johnston. A large audience, among whom was Amy Fay, attended this recital.

Women's Philharmonic Society Meets

The first musical afternoon of the Women's Philharmonic Society (Elie Cannes is the newly-elected president) opened brilliantly at Carnegie Hall, November 23. The program was arranged by Kate Roberts and consisted of a piano and vocal recital by Dorsey Whittington, pianist, and Charles Floyd, tenor. They are both talented young artists, somewhat new to New York. The piano numbers were by Chopin and Liszt. Vocal numbers were by Finden, Cadman, Chadwick, Hawley, Scott and Jordan. Mrs. Charles Houston ably accompanied the singer. A large and enthusiastic audience showed its appreciation by frequent encores. Mrs. David Graham is chairman of reception and Mrs. James Scott is hostess.

Wells-Ware Program

Songs composed by Harriet Ware and John Barnes Wells made up the entire program of an hour of music, November 27, in Brooklyn. The singers on the program were Daisy Allen, soprano; Helen G. Heiner, contralto, and Mr. Wells. Harriet Ware and Wilhelmina Muller were the accompanists. This program, with the depth of sentiment which characterizes the Ware songs, and the brightness and humor of the Wells songs, was hugely enjoyed by the large audience. Ten songs composed and sung by Mr. Wells are worth knowing. Their special place is as encore songs.

Tenor Nichols at Salmagundy Club

On Thanksgiving eve John W. Nichols was tenor soloist for the celebrated Salmagundy Club, which is composed of the best known illustrators in the country. Charles Dana Gibson was presiding officer of the evening, and many well known painters, cartoonists and newspaper men of international fame were present, including the Persian and Grecian ambassadors; Mr. Crane, of the Woman's Home Companion; Mr. Webster, cartoonist on the Globe; Mr. Boscow, of the Delineator; Mr. Briggs, of the Tribune; Mr. Rogers, of the Herald; Mr. Patrick J. Monahan, inventor of the Monahan rotary engine; De Salles Casey, of Collier's, who is also chairman of the Division of Pictorial Publicity for the Government, and many others. Mr. Nichols' singing was so enthusiastically received that he was obliged to respond with three encores.

Claire Strakosch in Brooklyn Concert

Claire Strakosch, the soprano, who studied under Thomas Taylor Drill, sang at the concert under Mr. Drill's direction at Grace M. E. Church, Brooklyn, November 21. She sang "Ah fors e lui" ("Traviata"), "Nobil Signor" ("Huguenots"), and united with Mr. Drill in a duet by Hildach. Miss Strakosch, who is the sister of Estelle Harris, has a voice of unusual range and power. John C. Maxwell, tenor, also a pupil of Mr. Drill, was another feature of this concert. A surprise number on the program was the playing of piano solos by Jule Champlin Caswell, the young daughter of Rev. Dr. Caswell.

Hosea Pupils

Fritzi Binney, a young girl who has appeared in photographs with Barrymore, is studying for the second season with Robert Hosea. The present writer witnessed a demonstration of Mr. Hosea's method, under which Miss Binney was enabled to produce certain extreme high tones with ease and true pitch. It is again evident that Mr. Hosea asks his pupils to put brains into their singing. Himself a singer of established reputation, Mr. Hosea can show exactly what he wants and how to do it.

Vivien Holt at Willis Avenue Church

Vivien Holt, the soprano, sang Bishop's "The Lark," "I Hear You Calling Me," "Mavourneen" and other songs at Willis Avenue M. E. Church, December 4. She was

the musical feature of this affair, given by the Boy Scouts under the direction of W. A. Hughson. Miss Holt's high, clear and expressive voice is under the care of Lazar S. Samoiloff. Personal congratulations of the pastor, Rev. John E. Zieter, as well as the thanks of all who heard her, were publicly tendered the brilliant soprano.

Garziglia Recalled Eighteen Times

Felix Garziglia, whose piano recital at Aeolian Hall November 29 was very successful, next day received some good notices in the New York dailies. Others, however, showed that he was given "absent treatment." At the close of the recital he was recalled eighteen times, and even after the lights were extinguished he had to return, when they were relighted, and he played again. Following this he was recalled twice more.

Three American Composers

Three American composers were represented on recent programs played by Samuel A. Baldwin at St. Luke's Church, December 8 and December 15. They were Arthur Foote, Oscar E. Schminke and Gordon Balch Nevin. Mr. Nevin's work was the interesting suite "Sketches of the City," a series of home pictures. Giving some idea of the movements of this work, they are as follows: "The City from Afar Off," "On the Avenue," "The Grandmother" ("An old lady on a porch"), "Urchin Whistling in the Streets" "The Blind Man," "In Busy Mills," "Evening."

Philadelphia Welcomes Capouilliez

F. Reed Capouilliez assumed his position as precentor and soloist at the Second Baptist Church, Germantown, Philadelphia, December 1. Quoting from the church calendar as follows:

F. Reed Capouilliez, of New York, assumes today the permanent position of precentor and soloist at our Sunday services. We are very fortunate in securing the gifts of one who occupies so distinguished a place in the musical world.

Gertrude Auld at Pi Tau Kappa Club

The Pi Tau Kappa Club, founded by pupils of Wesley Weyman, had a meeting December 4 at Mehlin Hall, when Gertrude Auld sang a program of nine arias and songs in French and English, as well as five folksongs of different nations. Florence McMillan was at the piano and the club turned out in goodly numbers. Officers of the club are Julia M. Off, president; Sara A. Dunn, chairman music committee, and Winifred Duffield, chairman reception committee.

Edna White Trumpet Quartet

The Edna White Trumpet Quartet consists of Katherine Williams, Louise Gunn, Cora Roberts and Mabel Coapman. These young women, charmingly gowned in Grecian

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robes with head dress to match, have appeared in many concerts and church affairs with much success. The brilliant tone of the trumpet, as well as their soft and impressive playing, is a feature. Among those who highly recommend the quartet are Alexander Russell, concert director, Wanamaker Auditorium, and M. Louise Mundell, director of the Brooklyn Choral Club.

Bromberg's Slav Music

Edward Bromberg, with Mrs. Bromberg at the piano, gave a recital of Slav music at Horace Mann Auditorium, Columbia University, November 25. Mr. Bromberg is himself a Russian, and no one knows better than he how to echo Russian sentiment as expressed in music. He sings these songs in their original language, singing Ukrainian songs also.

Dickinson Lecture

Dr. Clarence Dickinson, organist of the Brick Presbyterian Church, gave his illustrated lecture on "The History and Development of the Organ" at that church, December 4. This was on the lines of his series of similar lectures at the Theological Seminary a couple of years ago. Dark lantern pictures were shown, pipes of the organ and its inner mechanism explained, all of which intensely interested the very large audience. At the close the manifold capabilities of the organ, which has been rebuilt, were shown. Its special characteristic is that all pipes are enclosed in swell boxes.

Music at Hanson M. E. Church

December 1, at Hanson Place M. E. Church, Brooklyn, choral and instrumental music was given. The soloists were G. A. Randegger, pianist; Edward Roberts, baritone, and Katherin Gunn, violinist. The pastor, Dr. H. K. Miller, gave a talk on the ministry of music, and Longfellow's poem, "King Robert of Sicily," was read by Ethel Foster with incidental music by violin and piano.

Mildred Wellerson, Cello Virtuosa

Mildred Wellerson, seven years of age, is perhaps the youngest of American cello soloists. She has appeared before the Humanitarian Cult, at Englewood, N. J., and with Arnold Volpe's orchestra. Both her parents are musicians.

Spiering Conducts "Betrothal" Music

No small part of the credit for the success of Winthrop Ames' extraordinarily beautiful production of Maeterlinck's "The Betrothal" is due to Theodore Spiering, who conducts the orchestra which plays the incidental music, the creation of Eric Delamarter, conductor of the Chicago Orchestra. Mr. Spiering was concertmaster of the New York Philharmonic Society under the leadership of Gustav Mahler, but when that distinguished musician and composer returned to Europe, Mr. Spiering was elevated to the position of conductor, and led the Philharmonic Orchestra for a considerable period.

Melody Ballads Please the Public

The recent week's program at the Strand Theatre, New York, featured "The Rose of No Man's Land," a melody ballad, and as the Strand is one of the largest and best attended moving picture houses in the world, this emphasizing of a melody ballad means that it is desired by the public. Singers and managers should take advantage of such an eloquent hint.

ACROSS THE COUNTRY

(Continued from page 13.)

San Diego, Cal.—The opening of the Amphion Club season is always an event that is looked forward to with the greatest interest by musical people here, and this year it was the intention of the club to present Anna Fitzu for the first time to a San Diego audience. Unfortunately the influenza upset all the carefully arranged plans and the opening date had to be set forward to November 27. However, while it was a great disappointment not to hear Anna Fitzu (perhaps to her also) San Diego was fortunate in having a celebrity in her midst, and the club is to be congratulated in finding Matilda Barley, who instantly captivated her audience, although most of them had never heard her name before. Miss Barley, who only recently came to San Diego, has made a name for herself in many European cities, and, possessing a dramatic contralto voice, has had the opportunity of appearing in a great many roles in the operatic field. One of the things that helped to make this concert such a success was the carefully selected program, which included several American composers, one especially dear to San Diego audiences being Alice Barnett Price, who is a member of the club as well as a resident of the city. To have the composer as accompanist assured the singer a sympathetic and intelligent cooperation, which was appreciated by the audience, as evidenced by its enthusiastic applause.—Alice Barnett has twenty-three songs to her credit, which are being published by Schirmer, and her three latest compositions, "Gray Rocks and Grayer Sea," "The Lamplit Hour," and "Days that Come and Go," showed the master touch of a true artist.—A great festival of praise and thanksgiving was held on the morning of November 28 at the Spreckels Organ Pavilion in Balboa Park. After some inspiring patriotic music by that great musician, Dr. Humphrey Stewart, a vested choir of thirty-two voices, under the leadership of Mrs. Porterfield, marched down from the Plaza and up on to the organ pavilion singing that stirring processional, by Barndy, "We March, We March to Victory."

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Shreveport, La.—The appearance here of the Paris Conservatoire Orchestra on November 21 was made the occasion of a great civic outpouring and patriotic demonstration. That Shreveport was selected as one of the sixty cities of the United States to be visited by the noted orchestra was regarded as a distinct compliment to the musical status of the little city as well as to the abilities of the local manager, Frances Otey Allen, who has handled all of the big attractions that have visited the town for the past several years. The distinguished visitors were met at the station by committees of prominent citizens and members of the local French society, who acted as special hosts and interpreters and were given a spin about the city in automobiles, after which they were taken to the Youree Hotel for an informal reception. The Fifth Infantry Band, stationed at Camp Beauregard, Alexandria, La., was sent by the commanding officer, Colonel Jackson, to meet the Frenchmen, and under the direction of Lieutenant Dickinson gave a short concert during the reception. An audience of 3,000 music lovers greeted the appearance of the orchestra at the Coliseum that night, and from the first measures of "The Star Spangled Banner," with which M. Messenger opened the program, to the last fiery strains

of "La Marseillaise," with which it was closed, the most enthusiastic appreciation was expressed. The orchestral selections were delivered with a purity and suavity of tone, perfection of technic and general finish that were above criticism. M. Messenger showed himself to be a conductor of solid musicianship and high artistic ideals and a proper, though not pedantic, observer of tradition. His reading of the Beethoven fifth symphony was as authoritative as anyone could desire, the andante being a particularly fine exhibition of his powers and the artistic resources of his men, while he was especially happy in his interpretations of the compositions of his French compatriots. Alfred Cortot, the soloist in Saint-Saëns' fourth concerto, displayed remarkable pianistic tours-de-force. He was accorded a persistent ovation that would not be stilled until he had given two encores. Financially, as well as from an artistic standpoint, the affair was most successful, something over \$4,000 being realized above expenses, which sum will be applied to various Allied war charities.

St. Louis, Mo.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tallahassee, Fla.—Ella Scoble Opperman, director of the School of Music of the Florida State College for Women, presented Emma E. Boyd, a new member of the faculty, in a recital on November 11. Miss Boyd has a dramatic soprano voice of wide range, which she uses most artistically. Gertrude Isidor, violinist, assisted, and displayed temperament and an excellent technic. The director was the accompanist for the evening.

Toronto, Canada.—Since the influenza epidemic there have been but few concerts, although several are scheduled for the near future. On November 26 Winifred Parker, a well known Toronto contralto, appeared in recital, assisted by Jan and Boris Hambourg, violinist and cellist, respectively, and J. Riley Hallman, tenor, with Mr. Carboni at the piano. Miss Parker has a smooth flexible voice of much charm and her singing of several well known arias and some modern songs was much appreciated and enjoyed by an audience completely filling the hall, many being turned away.—On Thursday evening, November 28, Lina Adamson, a talented young Toronto violinist, gave her annual recital with the assistance of Mrs. Healey Willan, who proved herself an excellent ensemble player. The chief numbers were the sonata by Brahms, op. 100, and Wieniawski's concerto, op. 22, with pieces by Debussy, Kreisler and others to complete the musical "menu." Miss Adamson is a very ardent musician. She plays with a good full tone, with plenty of technical largeness, and her readings reveal careful preparation and sincerity of purpose. The Brahms number was splendidly given, both performers being in complete sympathy with this melodious and, for Brahms, ingratiating work. The violinist showed real virtuosity in the concerto and other pieces calling for brilliancy and refined expression.

Namara Sings Twice Within a Week in New York

Namara is a busy woman these days. Last week she sang twice with gratifying success in New York. Tuesday she arrived from Chicago (after her successful debut) and went over to the "City of Churches" to sing for the Mundell Choral Club at the Hotel Bossert. Friday morning she appeared with Caruso at the Biltmore Morning Musicales.

SAMUEL GARDNER

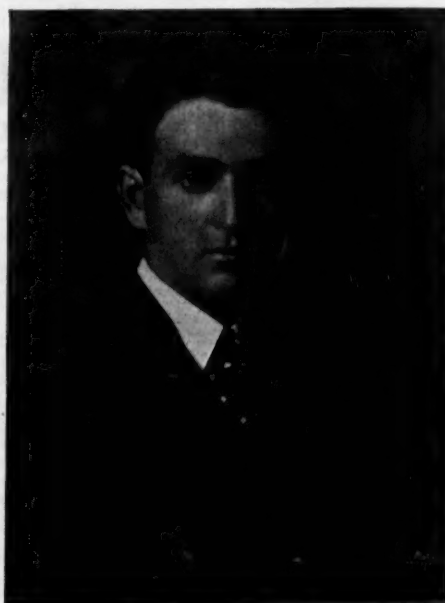
VIOLINIST

The Keynotes of His Success

He boasts an exceptionally finished technique, a brilliant tone, and a sound musical intelligence. Samuel Gardner belongs to the van-guard of the young American violinist. He is a serious artist.—Huneker in *N. Y. Times*.

Sound musicianly qualities entitle him to the esteem of the regular and critical concert-goer. There is naught that is showy about this young man's art, altho his technical mastery of the violin leaves little to be desired. Mr. Gardner gets a rich tone from his G string, and he would be hard to please who was not satisfied by the performance of the lovely figure of the third movement and the fugue with which it (César Franck Sonata) closes, which shows that it is possible to be strictly contrapuntal and even academic, and yet supremely beautiful. Mr. Gardner's own, "Night in the Rockies," a clever bit of tone-painting, was warmly received.—*N. Y. Herald*.

His tone has breadth and a delicate warmth. He plays in good form and with a certain grace and sensitive feeling.—Katherine Lane in *N. Y. Mail*.



He is an artist of sound technic and style, and his playing is marked, not only by beauty of tone, but by fine appreciation of the music which he interprets. He was heard yesterday by a large and sympathetic audience.—W. J. Henderson in *N. Y. Sun*.

Mr. Gardner is an artist of already recognized achievements, and the program with which he pleased his large audience, gave him an opportunity to prove his possession of a strongly developed technique and a mastery of the varying styles which the violinist needs.—*N. Y. Evening Sun*.

Demonstrated his interesting development as a serious artist. His program in itself attractive beyond the usual efforts of violinists, in this direction, entitled him to thoughtful consideration. Mr. Gardner's playing was distinctly worthy of the close attention it received.—*N. Y. Journal*.

Rare intelligence and refined taste.—H. E. Krehbiel in *N. Y. Tribune*.

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New York

THE BIGGEST THING IN ONE SINGER'S LIFE

Greta Masson Says It Is Her Singing—If She Makes One Person in an Audience Happy, She Feels That She Has Accomplished Something

Singing has been the biggest thing in Greta Masson's life—it's most substantial and dependable element!

When recently called upon in her attractive studio in the Cafe des Artistes Miss Masson assured a MUSICAL COURIER representative that she didn't sing merely to please, but more to make people happy.

"If I have made just one person in a whole audience go away in a happy frame of mind then I have accomplished something," said the singer. "Do you know, I sing because I must do so. Singing is creative. You often hear accompanists and teachers say you should do so and so, in an effort to aid interpretation. Now, I consider pointing out how certain phrases should be interpreted an insult to a singer's ability. I have only studied with one teacher and he never taught me how to interpret a song. I worked out my own interpretations. It should be so!"

Program Comments

Knowing that Miss Masson had enjoyed most favorable criticism from the New York critics last season on that



Photo by Mishkin, N. Y.

GRETA MASSON,

Soprano, who will be heard in her second New York recital at Aeolian Hall on December 19, with Richard Hageman at the piano.

score and on the selection of her program, the writer asked what sort of a program she was going to present on December 19 at Aeolian Hall, at her second New York recital.

"I think—to be perfectly candid—that it is quite lovely. One thing, they are all songs that I love to sing and not what one might call along the 'menu' style. You know some people believe a program should include everything from 'soup to nuts.' Now, that kind of a procedure is very well for one's first recital in a city, but after that a singer should show a little bit more originality and variety in choice.

"As a matter of fact, in making up my program for the 19th I have not grouped my songs at all."

Then Miss Masson explained that it would run as follows: "Serenade," Branscombe; "Le Violette," Scarlatti; "Un organetto suona per la via," Sibella; "Vissi d'Arte," from "Tosca," Puccini; "Shadow Song," from "Dinorah," Meyerbeer; "Nuit d'été," Trémisot; "Je te vois en rêve," Buzzi-Pecchia; "Il s'est tu, le charmant rossignol," Gretchaninoff; "Cythere," Poldowski; "When Soul is Joined to Soul," Mrs. H. H. A. Beach; "Red, Red Rose," Cottonet; "Little Fly," John Carpenter; "Persian Song," Burmeister, and "We Two Together," Kernochan.

Press Endorses Selections

"Her program contained several numbers not too often heard and chosen with judgment in respect to her abilities," wrote the critic of the New York Sun last season. "A program of considerable variety," was the comment of the New York Herald; while the Evening Mail contributed "An ambitious and diversified program." Such comments serve merely to illustrate the fact that Miss Masson's pains to make her programs "different" were gratefully noted and appreciated.

The writer remarked that the New York critics had treated her exceedingly well at her first recital. Said Miss Masson in reply: "As incredible as it may seem I never worry about what the critics will say. Don't misunderstand—I want them to like me, of course; but if they don't I shall go on singing just the same."

"Do you think the personal feeling enters much into their criticisms?" asked the writer.

Personal Feeling in Criticisms

Miss Masson reflected a second or two before saying: "Yes, that is very possible. However, I do think that the critic should think of the road over which an artist has had to travel before he has arrived at the point of giving a public recital. So many of the critics are ready with the knife for adverse points, not being ready to credit one with the good ones."

This statement and all her others were simple and straightforward. They showed very surely that she is a woman who has a mind of her own and one who is not afraid to express it frankly. What she says she means.

"I have no patience with people who make trite remarks," she continued. "For example, perhaps a bit near home, but, nevertheless, illustrating just what I mean: Some little while ago I sang at a private studio musicale and was complimented very effusely by a young woman. The next second after leaving my side she was heard to remark, knowingly, that my low register from C to C was not so good. Now, as a matter of fact, that is my good point. Evidently she had heard some one make such a remark upon some other occasion and thought it would display her knowledge. I don't speak often to people about my work because they don't understand, and when I say 'I must go on singing' they think I am an egotist, when I have simply the conviction of following out my aims and ideals."

So Many People Say One Thing, While Their Work Shows Another

"I enjoy my work so much that some of the happiest moments are spent here in my studio alone. Then I sing for my own pleasure and am continually thankful that I have that great gift."

"Are you interested in singing in opera?"

"Not at this time. No. I was much interested the other day to read a clipping from an English paper which stated that not the greatest voices were to be found in opera. It went on to say that shrieking out a high C over the din of the orchestra was not necessarily singing. As for myself I think operatic work is more stereotype"—which

again proves that Miss Masson believes in getting away from the routine form of art.

Her Charming Surroundings

The singer lives in charming surroundings. Her studio is furnished with consummate taste and the sun pours in all day long. Last year, Miss Masson explained, she did not get much sun while living in New York, so she made doubly sure this year that her new studio would have lots of it. And as for the evenings, when it is moonlight, Miss Masson says that it is quite as wonderful.

Much of her time recently—when not working for this season—has been devoted to singing for the soldiers.

Sings for the Soldiers

The day previous to the writer's call she had visited the Rockefeller Institute to sing for a few hours. The experience left her very weak.

"Boys with arms and legs missing—the sight depressed me exceedingly. I shall not forget one fellow in bed with his right arm gone and another lad who sat near by with his left one missing. After each song they would clap their remaining hands together and smile happily. Wonderful pluck and courage, I admit, such as would make some Americans proud of them; but it only made me miserable. One poor fellow who had also lost an arm told me he used to play the fiddle once, before he got into the war, and he hoped to do so again as soon as he could have some sort of a hook attached so as he could manage the bow. What superior courage he possessed! Now the spirit of peace is so wonderful and absorbing! I believe it will have immediate effect upon many things—including music!"

"How about the German music? Do you think that will be resumed again?"

"Perhaps, but not before a little while. It will take time before some people forget. I may be wrong, though."

And that concluded a little chat with Greta Masson, a thoroughly sincere artist and wholesome woman, whose splendid character is evidenced in her beautiful singing, which, incidentally, is the result of having the courage of her convictions and a broad outlook upon life. As an artist Miss Masson will go on winning new laurels. Of that the writer feels certain. J. V.

M. T. N. A. Will Have Jolly New Year's Eve

The Associated Musicians of St. Louis have planned a very pleasant evening for the meeting of the Music Teachers' National Association for New Year's Eve. After a concert to be given in the Little Theater of the Artists' Building, the members will meet in the hall socially and look at the exhibition of paintings of the guild, then they will be the guests of the society at a supper in the famous luncheon of the guild "to see the New Year in."



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"AIDA" "ISABEAU" "BUTTERFLY" (2) "LINDA DI CHAMOUNIX" "THAIS"

All Leading Tenor Roles

FORREST LAMONT

Chicago Opera Company

What the Critics Said:

Chicago Daily News, November 26, 1918.

To Forrest Lamont, after his prompt acceptance of the role of Radames, which until last evening was programmed for Dolci, who could not sing the role on account of sudden illness, must be awarded the palm of supremacy as the greatest American tenor of the day. Mr. Lamont made of Radames a most heroic character, and few Italian tenors have sung the music of this role with greater vocal opulence, with purer tone production and with more musicianship.—Maurice Rosenfeld.

Chicago Evening Post, November 26, 1918.

Dolci was indisposed and at the last moment Forrest Lamont took his place and gave the best account of himself he has ever given here. He started right in with excellent singing of Celeste Aida and kept it up all evening. He made a fine success and deserved a lot of praise, for he walked onto the stage with no chance for preparation or rehearsal.—The people applauded him with warmth.—Karlton Hackett.

Chicago Daily Journal (Butterfly).

Forrest Lamont was picked out among last season's newcomers as a young tenor who would repay watching. As Pinkerton last night, he justified the belief. He is a fine, upstanding artist with a splendid voice and good stage presence. It was good to hear a vigorous, youthful sounding voice in the love duet at the end of the first act. It had high merits of its own and it blended beautifully with Miura's singing. The result was that when the last high note was reached, the audience burst into loud applause.

Chicago Daily Journal (Isabeau).

Forrest Lamont was Falco. He sang his various solos as though they meant something musically. In fact he succeeded in giving meaning to that of the first act which ended with the catching of the hawk on the fly. This is an easy place to score an error, but Lamont is an American and he fielded the play perfectly.—Edward C. Moore.

Chicago Evening American, November 20, 1918 (Butterfly).

Forrest Lamont sang Pinkerton as Pinkerton should be sung, with lusty, free tone, not necessarily with extraordinary subtlety, for the officer was anything but subtle. Lamont's voice is in excellent condition. It sounded very fresh and ringing, especially in the duet with Butterfly, where his acting, too, showed marked improvement. He is a very capable young singer.—Herman Devries.

Chicago Evening American.

Forrest Lamont goes on his way reaping fresh laurels. An eleventh-hour substitute for Dolci, he justified his Americanism once more by "making good," with a weighty balance of praise to his credit. Celeste Aida found him ready for the big test of the final B flat, which he met and conquered and held, with the absolute surety of an excellently trained singer-musician.—Herman Devries.

Chicago Herald and Examiner (Linda).

Forrest Lamont is these days one of the hardest working tenors in these parts. He made eloquent use of the lyrical music Donizetti wrote for this role and made a new record for himself by his good singing.—Henriette Weber.

Management: MUSIC LEAGUE OF AMERICA, Inc., 1 West 34th Street, New York

What the BOSTON CRITICS Said of JOSEF ROSENBLATT

Boston Post, December 2.

JEWISH SONG HEARD AT BEST

Cantor Rosenblatt's Concert at Symphony Hall

BY OLIN DOWNES

Cantor Josef Rosenblatt, assisted by Stuart Ross, pianist, gave a concert yesterday afternoon in Symphony Hall.

Cantor Rosenblatt has a voice of the most exceptional character and capacities, exceptional in its range, its flexibility, and the manly resonance and beauty of the tone in the upper registers. His method of singing, or rather his lack of "method," of which too much is heard in discussion of this art, is natural rather than the result of training. He is most effective in his own compositions and in all that relates to the music of his religion.

He has certain characteristics of style which sometimes appeared as mannerisms, though they have no doubt been derived from distinguishing characteristics of old Jewish music. These are: whole passages sung with astonishing flexibility and ease in falsetto; a superabundance, to the average taste, of rapid runs and florid passages; frequent and sudden lapses from half-voice to full voice, and vice versa. His musical recital of the texts of the first two numbers of the program was rhapsodic, free cantillation, sometimes merging almost into speech, sometimes approaching the character of modern melody; often gliding through intervals smaller than the half-tone, the smallest interval of Western scales, and usually landing, after long, florid, unaccompanied passages, square on some simple major chord of "tonic" or "dominant." As a vocal display it was astonishing, nor was the oratorical purpose and the seriousness of the singer in doubt. The voice and the art of the cantor when he sings music of a religious type are the products, evidently, of long generations of singers and music of the Jewish religion, music of Oriental derivation, and full of expression for those who look beneath its picturesque surface.

Mr. Ross played with excellent technic and taste, in a substantial and musicianly manner. He has a tone of considerable beauty and fullness, a good wrist, a fluent style. With reason he was warmly applauded, and he, as well as Mr. Rosenblatt, added to the program. The audience was a large one, and its enthusiasm was evident.

Boston Globe, December 2.

JEWISH CANTOR GIVES FIRST CONCERT HERE

Josef Rosenblatt sang for the first time in Boston yesterday afternoon at Symphony Hall. His audience received him warmly.

Hearing this voice—a true tenor, ample in volume, wide in range, with its unescapable appeal of the full upper tones—the impresario's ambition for him may be understood. Irrespective of vocal usage, not always happy, the sheer, vibrant quality at the top, regardless of musicianship or interpretation, carries a nervous exhilaration, imparts the thrill to the crowd which brings applause before the last high note is finished.

A considerable part of the cantor's program consisted of liturgical music of his church, some of it of his own composition. The latter is principally in the form of recitative, resembling the plain song, with an added decorative element of vocal floritura—trills, ornaments, rapid scale passages. The greater part of the latter was performed in the singer's falsetto usually for the studio rather than the concert. Here his well-sustained legato, his precision and agility in bravura mark him highly, as in his "Omar Rabbi Elisor." His singing of his own arrangement of the "Eli, Eli," and of the "Kol Nidre," was impressive even to heterodox ears.

Outside of rabbinical song, the tenor admits himself to be in strange ways. He sang in French the remorseful soliloquy which Samson utters slaving at the mill in Act 3, Scene 1, of Saint-Saëns' opera, and the gay badinage of the duke from the first act of "Rigoletto." Among the songs there were Massenet's "Elegie" and Gretchaninoff's "Lullaby," the latter in English.

There was in all the same fiery use of top notes.



Boston Evening Transcript, December 2.

JOSEF ROSENBLATT

THE JEWISH CANTOR WHOSE ORIENTAL
SONG WAS HEARD IN BOSTON YES-
TERDAY FOR THE FIRST TIME

STRANGE MR. ROSENBLATT.

An audience consisting almost wholly of his own race heard Josef Rosenblatt, the Jewish cantor, when he sang for the first time in Boston at Symphony Hall yesterday afternoon. It applauded him generously and it listened to him without the surprise that the few Gentiles in the company plainly experienced. For in many respects Mr. Rosenblatt is the negation of the usual expectation when a singer comes to the stage at Symphony Hall and sets himself to song. That song comprised yesterday sundry hymns from the Jewish liturgy; various operatic arias; and a sentimental piece or two by composers of the present hour. In these numbers Mr. Rosenblatt disclosed a singular voice and as singular a procedure. In the lower range his tones are large, warm and full, of clear baritone quality. In the middle range they are the tones of a thinner-voiced and dryer tenor; while higher still they become a falsetto as piping as the voice of a bird and quite as agile.

With this falsetto Mr. Rosenblatt sang the florid ornament of his operatic arias with a fleetness, piquancy, ease and exactitude. With a flute-like quality that sent recollection back to the pages in which memoirs of the seventeenth and the eighteenth century celebrate the accomplishments of male sopranos. From no woman's voice in these days has the like of this floritura been heard in our concert halls. Furthermore: Mr. Rosenblatt plied not a little of this ornament upon his hymns of the synagogue. For measure after measure they ran in a declamation that was not far removed from a rhythmed chant. Then of a sudden they shipped into melody that in long curve, flowing arabesque and delicate modulation recalled the quiasioriental music that Rimsky-Korsakov wrote for the queen of "The Golden Cockerel." As quickly around this melody the singer spun with his falsetto tones endless garlands and tendrils of ornament—trills, staccati, runs, long held and varied notes—modulating as suddenly into a simple and firm-set chord. Obviously this is Oriental song, according well with the music of the Hebrew liturgy and the Jewish folk-pieces, essayed by Mr. Rosenblatt at Symphony Hall. It is possible, likewise, to apply it to ornate operatic music, though with somewhat singular

result when the cantor shifts from voice to voice. On the other hand, it hardly suited the songs by Leoncavallo and Gretchaninoff with which Mr. Rosenblatt ended, and which he sang strange breaks and emphases. Yet in a sense they revealed the possibilities of his voices—were they fused into one—in the usual singing of the concert hall. Elsewhere, the singularity of his tones and of his vocal procedure subdued almost every other impression. Such an exhibition of Oriental song, alike in violent transitions and tenuous ornament, has been hitherto unknown to untraveled American ears. How they would have received it in the opera house had Mr. Campanini persuaded Mr. Rosenblatt thither. It is easy to predict. There he would have been the same curiosity as the tinkling little Japanese woman, Mme. Miura. For the present the cantor remains a like "nine-days-wonder" of the concert room.

Boston Herald and Journal, December 2.

NOTED CANTOR IN SYMPHONY HALL

Josef Rosenblatt of New York Gives Performance
of Deep Interest

RITUAL HYMNS AND OPERATIC ARIAS

Josef Rosenblatt's singing was remarkable. His voice is of unusually wide range and seems to be really three different voices in one. Its lower tones are sonorous, vibrant and resonant with a poignant emotional quality, rare beauty and flexibility. Here is a splendid baritone singer one would think, hearing only this one of the cantor's voices. Then comes the tenor notes and these are strong, but less vibrant, strained at times and inclined to surprising breaks, and as you wonder at their different quality from that of the beautiful lower tones, the voice suddenly goes into a muted falsetto soprano and one seems to hear Galli-Curci or Tetrassini warbling in the distance.

The effect is startling—to see this stout masculine figure with full, dark beard and hair the delicate, feminine trills and runs. The soprano voice is astonishingly clear and birdlike. Besides possessing surprising mechanical agility, it has tenderness, sympathy and the thrill of emotional appeal. It would give fame and fortune to any feminine singer who owned it. Opera managers, recognizing this, have made Cantor Rosenblatt tempting offers, but he has refused all of them. The concert stage is as far as he will go from the synagogue.

His last three numbers, however, "O Columbine," Leoncavallo; "Lullaby," Gretchaninoff, and "Questa o Quella," Verdi, broke away from the prevailing tone of Hebrew ritual and displayed those more popularly engaging qualities that would make him shine as an operatic star.

The audience received all of his numbers with marked enthusiasm and sought persistently for extra selections. The cantor added a few.

Boston Traveler, December 2.

CANTOR DELIGHTS HUGE AUDIENCE

Those who were fortunate enough to get into Symphony Hall yesterday afternoon enjoyed a concert to be treasured. Josef Rosenblatt, the famous Jewish cantor, was the artist. After hearing this celebrated artist sing Hebrew ritual hymns, operatic arias and lighter music one does not wonder the Chicago Opera Company was eager to secure his services.

One could have shut his eyes and well imagined he was listening to Scotti, the famous baritone; Caruso, the tenor, and Galli-Curci, the great soprano. Mr. Rosenblatt apparently has three voices, all beautifully used and all without the slightest apparent effort. His audience could easily have wished for a more varied program if for no other reason than to ascertain if this remarkable singer has any limit to his vocal abilities.

He was given a most cordial reception and had to add several numbers to his program, as repeated acknowledgments of the enthusiastic applause would not satisfy the audience, which filled the hall. It is to be hoped Boston has another opportunity of hearing Mr. Rosenblatt at an early date.

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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

As an example of what music and spectacle cleverly combined will do look at "Chu Chin Chow." It is now in its third year in London and still playing to S. R. O.

The plans of the Chicago Opera Association as finally arranged call for a five weeks' season in New York, followed by one week each in Philadelphia, Pittsburgh and Detroit.

It looks as though the New York Board of Aldermen are in earnest in their desire to end the evil of ticket speculation in this city, a disgraceful and malicious form of robbing the public. It is time that this outrage be stopped in the metropolis.

And now let us see whether the American Republic will be outdone in musical creativeness by the new or coming republics of the Czecho-Slovaks, the Jugo-Slavs, Bavaria, North Germany, Hungary, Ukraina, Finland, Russia, Germany, Poland, etc.

Saturday evening of this week, December 14, will witness the long-announced world's premiere of the three new one-act operas of Puccini, at the Metropolitan Opera. The pieces are called "Il Tabbarro," "Suor Angelica" and "Gianni Schicchi."

This sort of thing, contributed by a country correspondent, is what makes the copy reader bite the end right off his pencil: "Indeed," a listener was heard to exclaim, "what a dandy player!" While yet another said, alluding to Miss G., "a jewel of a pianist."

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, has made a pleasant impression in New York and scored a "success of esteem," as the French would say, at his Carnegie Hall concerts last week. Consensus of public and critics' opinion has it that the art of M. Rabaud is scholarly, dignified, thorough, impressive. He stands somewhere between the temperamentalist and the

analyst, and on the whole such a musical director is one to be listened to with respect, confidence, and quiet pleasure. The prestige of the Boston Symphony Orchestra is safe in the hands of this earnest and polished baton wielder from Paris.

As the MUSICAL COURIER predicted (based on authoritative official information), there will be no increase in the tax on tickets for theatres and concerts. Even had the war continued, the present revenue bill contemplated no change in the existing tariff on amusements.

The war has cut off the import and export trade in violins which Germany used to conduct with the United States. It is doubtful whether the foreign instrument makers ever can regain this business, as America has several well established factories now which are turning out annually from 5,000 to 50,000 violins of satisfactory grades.

Impresario Rivero is in New York organizing a company for a season of opera next spring in Mexico City at the Teatro Arben. Rivero is also manager of the Plaza del Toros in Mexico, the bull ring, where great outdoor operatic performances are given. It is understood that some of the leading artists of the operatic world are being sought for the season.

Raoul Vidas at Carnegie Hall last Sunday afternoon played a violin concerto by Max Bruch. This was the first performance in New York of any work by a living German composer since the war feeling banned the Teutonic musical creators from our programs. Vidas, Roumanian by birth and French by education, dared to set the example which an American artist hardly would have had the courage to establish at this time.

Charles L. Wagner and his associate, Daniel McSweeney, laugh at the rumors which floated about Chicago and were even wafted to New York, to the effect that they are contemplating turning themselves into operatic impresarios and putting out a company next fall for a short tour in "Traviata" for Galli-Curci and a suitable McCormack opera for their other great star. "Absolutely no opera in ours," is the duet sung by Messrs. W. and McS. "Never in our history have we gone out looking for trouble."

Secretary Baker, in an address last week, again praised the efforts of all the musical and theatrical artists who had assisted (and are assisting) through their talents to make American sailors and soldiers "better mentally and physically." Never before in the history of the world, said the Secretary, had the idea of artistic entertainment been associated with the idea of military mobilization. It had remained for this country to make the experiment and to succeed in it.

Via a special cable to the New York Times comes the story that the recent German revolution affected the former Royal Opera of Berlin in an amusing fashion, for the Soldiers' and Workingmen's Councils were copied by the opera house employees and separate councils were formed by them to cover all the departments, from the principals down to the "supers" and menials such as the scrub personnel, ushers, scene shifters, etc. The era of German democracy, according to the Times, led the choristers to demand equal rights with the "stars," some of the former insisting on sharing dressing rooms with the stellar luminaries. The lesser singers asked that the important roles be given to them in regular rotation and that all the salaries be standardized and special contracts calling for a guaranteed number of performances (Jadlowker, the tenor, had such a contract) be abrogated. Richard Strauss and Leo Blech, the conductors, were retained in charge, although they refused to recognize the ridiculous rules laid down by the new operatic "democrats." The Times' informant states also that the opera house was among the first of the royal buildings to be decorated with the red flag. All the royal emblems inside were removed and the royal box was made a public one. Wilhelm II, as King of Prussia, owned the opera house and subsidized it with 1,500,000 marks annually. Baron von Hulsén, the Intendant, disappeared on the first day of the revolution. Dr. Südekum, the Prussian Minister of Finance, is in charge now and he it was who mollified the angry Strauss and appointed him

and Stage Manager Droscher to be the managing directors of the opera pending later dispositions. In all the hubbub, however, the news comes that the Berlin (democratic?) opera is planning an immediate elaborate revival of the "Niebelungen" cycle.

Post-war reconstruction and readjustment are proceeding quickly and effectively, according to the current monthly review of the Federal Reserve Board, and labor, financial, and general economic questions are solving themselves without upsetting business or undermining public confidence and private initiative. All this means much to music and already improved conditions are reported from all over the country by artists, managers, clubs, teachers, schools and orchestras. There is not the tiniest cause for concern or even for mild pessimism, and it is no idle prophecy to foretell that the season 1919-20 will from its very beginning show such an impetus and uplift in American music life as no one could have dreamed of a short time ago. It behooves all of us to get into the spirit of the wonderful things to come and to resolve to push strongly, willingly, enthusiastically, and always upward, in the tonal cause, and for the musicians of this beloved America of ours.

Richard Northcott, the well-known English writer on musical subjects and for many years critic of the London Daily Chronicle, is busy on a new work, and the MUSICAL COURIER received a letter from him asking for help in his undertaking. Here it is:

One never applies to the MUSICAL COURIER in vain! I should be so grateful if you would let me announce to your readers that, by request, I am writing a biography of Sir Henry Bishop, as no life of the composer of "Home, Sweet Home" has yet been issued, and naturally I am anxious to secure all particulars about him and Anna Bishop, his second wife. In America there are still many people who recall Anna Bishop-Schultz, and who may have interesting reminiscences of her. Also there are many priceless manuscripts of Sir Henry in America. Would the possessors of them be gracious enough to send me particulars, so that I may make my book as complete as possible? Needless to add, those who favor me with this help will be duly named in the volume, and also receive a copy of the illustrated English edition. To you, Sir, my friendly expression of thanks for this compliment.

Yours faithfully,

RICHARD NORTHCOTT.

Barton Close, Southbourne, Hants, England.
October 23, 1918.

During the week of December 2-7 a campaign was conducted in Minneapolis, Minn., for a "War Chest," which is to take care of all contributions to the Y. M. C. A., Knights of Columbus and kindred war funds and local charities for the entire year of 1919. E. A. Stein, assistant manager of the Minneapolis Symphony Orchestra and a member of the campaign committee, had the orchestra assigned to him as his particular field to work upon, and after the rehearsal on the first day turned into headquarters pledges to the amount of \$1,745 as a 100 per cent. subscription for the eighty-one members, making an average of \$21.50 per man. The orchestra was one of the first of Minneapolis firms and organizations to "go over the top" and has received many congratulations from the authorities. Counting three Liberty Loan campaigns (there was no drive made on the first Liberty Loan, as the orchestra was disbanded for the summer at that time), the War Saving Stamps campaign and the "War Chest," Mr. Stein has figured that the Minneapolis Symphony Orchestra has subscribed over \$42,000 in the various war funds in one year.

As the MUSICAL COURIER predicted several weeks ago, the new d'Annunzio-Ricordi-Montemezzi opera, "La Nave" was distinctly no success when produced at La Scala, Milan, early in November. Just as we foresaw, the trouble was in the libretto, not in the music. Thus another is added to the conspicuous list of unsuccessful operas written after plays by d'Annunzio, Mascagni's "Parisina" and Zandonai's "Francesca da Rimini" being other recent failures. It would seem that the composers would now absorb the idea that d'Annunzio dramas evidently are not adapted for librettos. But as we also remarked before—what is the poor composer to do when Emperor Ricordi of the Italian operatic world takes it into his head that he, without previous experience, is a divinely inspired librettist, rearranges the d'Annunzio play in a bungling, amateurish fashion, and then issues a royal invitation (always equivalent to a command) to one of said composer-satellites to set the inspired libretto to music? And the answer is, do just as Zandonai and Montemezzi have done: set the libretto and score a failure.

VARIATIONETTES

By the Editor In Chief.

A writer in the New York American, who lived long in Berlin, tells about a singer who received a "command" to sing before the then Kaiser Wilhelm, and declined with an apology for having to keep an important out of town engagement. The story continues: "Wilhelm was furious. A story of scandal was circulated by the Kaiser himself against the offending artist, whose personal reputation and professional career were blasted. There was no recourse. The 'All Highest' had been disobeyed."

Ernest Thompson Seton may know a lot about animals he has met but he is not nearly as well up on music. He demands a new national anthem, or other characteristic patriotic song for America. There is no need for such a composition. The half dozen or so national songs this country has now, suffice to make hearts beat high, and chests expand, and proud and valorous impulses to fill the soul and mind at proper occasions. As that is the sole purpose of patriotic songs, our present stock seems ample. "The Star Spangled Banner" appeared to be effective enough to help in winning the war.

In weeping about the operagoers who do not read librettos, the Sun music critic asks the class tearfully, "Who is the man to whom Cavaradossi (in "Tosca") gives the basket in the first scene and why is he never seen again?" This would fit well in the slightly sarcastic newspaper column written by a friend of ours, and which he calls "Things to Worry About."

Now let friend Henry T. Finck make his last will and testament and get ready for the musical firing squad. He acknowledges in cold print (Evening Post, November 30) that he gets more pleasure from Liszt's rhapsodies than from Beethoven's sonatas. We know a lady who prefers candy to roast beef, but that proves nothing in favor of candy or against roast beef.

We have discovered an opera singer who never—mirabile dictu—talks in company about her singing or about opera business in general. She is such a rare person that she must be named. This charming and desirable lady is Marie Rappold.

The most important items of artistic news last week were three, and they received more space from the dailies and greater preference in position, than the stories of starvation in Vienna and the resumption of sugar shipments from the Dutch East Indies to England. The items three, in the order of their importance, were: The Douglas Fairbanks divorce suit, the Galli-Curci divorce suit, and the public letter written to Caruso by his irate father-in-law.

No one doubts Paderewski's devotion to his native Poland, and yet one wonders why he left his native land in 1883, when he was twenty-four, and never returned there to live. He now is fifty-nine years old and has spent the past thirty-five years in residence in Germany, Austria, France, Switzerland, and America.

"The worst knock against the ukulele as a musical instrument thus far recorded is that it is barred from insane asylums on the ground that it 'incites violence among the patients.'"—Morning Telegraph.

"Film Fiend" very kindly calls our attention to the fact that when we told last week about the simultaneous appearance at two Broadway theatres, of pictures acted by Caruso and Farrar, respectively, we should have added that "further uptown on the same thoroughfare and at the same time, a Cavalieri-Muratore movie was being shown at the Seventy-seventh Street Theatre."

Musical mathematicians never stop trying to figure out why a first class "star" actor or actress gets only about \$125 per performance and a first class "star" opera singer gets the fee the legends tell about. When that example has been solved by the scientists, they should solve that other puzzle, why the best play cannot possibly draw more than \$2.50 per seat, while a superburlesque at the Winter Garden gets \$3, and an opera at the Metropolitan

captures more than both of them together, or \$6 per fauteuil in the parquet. Some day, when they get around to it, the Socialists may put this matter into their scheme of equalization.

In H. B. Irving's "A Book of Remarkable Criminals," we looked in vain for mention of the person who started the custom of jumping up a fourth and taking the high note near the end of "The Star Spangled Banner."

Last winter it was the custom of the conservatives to inquire: "Will the popularity of Heifetz continue next season?" The answer has been given at all of his concerts this autumn including his recent pair of Carnegie Hall recitals here, where the vast crowd of auditors almost hung on by their teeth and eyelids.

The patriarchs of our local press continue to bemoan the absence of Ternina, Lehmann, Patti, Grisi, Malibran, Catalani, Mario, and Farinelli, from the casts of the Metropolitan productions. At every performance there one hears these wails of anguish and lament. In fact their noise drowns out much of the good singing done by vocalists who are under forty (in years, bust measurement, and waistband). We wonder whether it is the province of critics to harp on what used to be, rather than to tell what is? But have critics a province—unless it be in Van Diemen's Land?

A Heifetz of a pianist is about due. The public has not crowned a new keyboard king in many a year. Maggie Teyte predicted the other day that Arthur Rubinstein, of London, expected here later this winter, will accomplish remarkable things with the emotions of his feminine hearers and consequently also with the box office. Let Rubinstein come and convince us. We New York musical burghers are a cold eyed and stony hearted lot where piano playing is concerned. This town has heard all the great ones except Liszt.

Reginald de Koven, like ourself, has become convinced that community singing, if properly curbed and directed, may produce national American musical development of a distinct kind. Also Mr. de Koven places himself on record with those who regard discussion about interning the German classics, as "unprofitable, illiberal, frenzied, and inartistic to the last degree." Mr. de Koven's new Sunday column in the Herald reveals itself more and more as a department devoted almost exclusively to the support, moral and practical of the American composer and performer. The Herald is seeing a great light and no doubt Mr. de Koven is responsible for the musical awakening of that venerable journal, which used to be more concerned in its opera reports with the brilliance of Mrs. Astorbilt's jewels than with the brilliance of the gems of song that glittered on the stage.

"If any manager ever rounds up some music and some comedy at the same time, he will have a musical comedy."—New York World.

This is the pre-Christmas season, when the bakers are preparing plum puddings, the butchers are preparing mince meat, and the oratorio societies are preparing "The Messiah."

A new book by J. D. Beresford is called "God's Counterpoint." And yet when we first studied it we considered counterpoint an invention of the devil.

Does the title of Wagner's famous piece now change automatically to "Ex-Kaiser Marsch"?

The lady who writes to ask us why Puccini's works are performed so frequently at the Metropolitan may be answered in a general way by being told that, for one thing, no one of late has written any better operas than those by Puccini.

On the other hand, there are many works, old and new, rarely or not at all heard here, which are infinitely better than "L'Elisir d'Amore" and "Daughter of the Regiment," heard here all the time.

"Boris Godunoff" would make a madly exciting oratorio.

We are not fond of oratorio, but it became bearable to us last week when we heard Wolf-Ferrari's operatic music to "Vita Nuova" and listened to the lofty art in singing and tonal elocution displayed by Reinald Werrenrath.

French musicians as a rule do not care much for Tchaikowsky. English musicians do. The public everywhere always has loved Tchaikowsky. Of conductors Mahler and Muck disliked Tchaikowsky most. Safonoff specialized in him. Nikisch dearly loves to play the fourth and sixth symphonies. Henry Wood dotes on the fifth. Stokowski and Stransky are Tchaikowsky devotees. Kunwald was friendly without being enthusiastic. So is Damrosch. Oberhoffer and Gabrilowitsch are pro-Tchaikowsky. Hertz, benevolent neutrality. Richard Strauss, hatred. Frederick Stock, sympathetic regard. Felix Weingartner, contempt. The critics, futilely fulminant.

It appears that we made a slip last week in our statement crediting Harold Bauer with having given a complete program of American composers. He has, however, presented groups of our native music at his general recitals, and that is what led us into our error, for we did not take the trouble to look up records when we penned our paragraph. Josef Hofmann, therefore, has a clear title to the proud distinction of being the first of the great pianists from abroad to pay our composers the honor of devoting a piano concert exclusively to them. The Uncle Sam recital of Hofmann at Carnegie Hall, New York, is to take place January 26, and let us all be there to help in the pluribus.

Bessie Bown Ricker, the gifted St. Louis disease, calls attention to the fact that since the armistice declaration and the knowledge of our soldiers and sailors in camps here that they are not to go overseas to fight, their temper, spirit, and mental psychology have undergone a noticeable change, as is only natural, and she has discovered in her entertainment work before the uniformed boys that the programs she delivered while the war fever raged no longer serve the same usefulness now. The lads are just as eager to be entertained, but the kind of material they enjoy is different. Mrs. Ricker cautions artists who appear at the camps to take the changed conditions into consideration, for they will encounter audiences "not as keyed up and not as full of 'pep' as they were when the prospect of fighting seemed a matter of almost momentary realization." This seems excellent advice.

"Spartans" wishes to know whether the famous German tune should not now be called "Der Krach am Rhein"?

Apropos, Brahms' "Song of Triumph" may well be sung in future as a threnody for the Germany it sought to glorify.

The music critic of the Tribune devotes a whole page in the Sunday issue to an article which could have been boiled down to four words, to wit: Grand opera is expensive.

B. E. F. writes: "While you folks are fussing about whether Prokofieff writes music or noise, and pointing out that Miss Stickfinger plays too pointed a legato in the left hand part of Beethoven's 'Apache' sonata, are you aware that really important things are going on in the world, things that affect the weal or woe of whole peoples? For instance, there is the War Trade Board order of November 29, 1918 (W. T. B. R. 354), which announces that applications will be considered for the period ending December 31, 1919, for licenses for the importation from overseas of not to exceed 900 tons of gutta-siak."

When one compares the lavish space devoted last Sunday in our local dailies to the finish of the six day bicycle race with the meagre lines allotted in the same issues to an event like the New York debut of Henri Rabaud as the conductor of the Boston Symphony Orchestra, it is easy to understand why America has been slow about producing its own Wagner, Beethoven, Verdi, Rimsky-Korsakoff, Debussy. (To fan our indignation in this matter we put in a couple of hours a few evenings ago at Madison Square Garden and swept a critical eye

over the ever circling riders and the unceasing enthusiasm of the frenzied onlookers.)

The Evening Mail is running a series of articles called "The Great Surrenders of History." Up to date the series has not included Oscar Hammerstein's capitulation to the Metropolitan, Andreas Dippel's to Gatti Casazza, Caruso's surrender of the part of Julien in Charpentier's opera of that name, Farrar's capitulation to the lure of the movies, Richard Strauss' surrender to Mammon, Dr. Muck's to "The Star Spangled Banner," and Schuman, Schubert and Brahms' songs to the tyranny of wartime fanaticism.

The following, from a Minneapolis exchange, seems to emphasize the definite decline and fall of the troubadour and his side partner, the minnesinger, with their once effective serenading art:

He—Most girls, I have found, don't appreciate real music.

Second He—Why do you say that?

He—Well, you may pick beautiful strains on a mandolin for an hour and she won't even look out of the window, but just one honk of a horn and—out she comes!

"Ca Ira" writes: "This has nothing to do with music, so if you are not interested stop reading when you get to this word. Period. However, I read in the Evening Sun the day of President Wilson's sailing that when the 'Star Spangled Banner' was played he saluted while Mrs. Wilson stood quietly by. What did the Evening Sun reporter expect her to do, sing the 'Ho yo to ho' or dance the fandango? And in this connection let me remark that Emperor Wilhelm (as it were) said to a United Press representative at Amerongen: 'I still have friends in America.' Yes, very still."

Can this be true, from the Evening Mail of December 2? It relates to a recent New York symphony society concert: "It was an evening filled with delectable tunes, and however much they pretend to disdain them, those are what people love best."

LEONARD LIEBLING.

SOUSA'S AMERICAN WEDDING MARCH

Every army in the world has marched to the exhilarating and martial strains of John Philip Sousa, march king to the great republic, and all the highways of the world's capitals have been lined with plain civilians listening to the bands play Sousa marches while the troops passed by. Today Sousa appears before the world as the composer of a wedding march, and in that regard he shares honors with Reginald de Koven and his recent native epithalamium.

The ancient poets would have said that Sousa had forsaken Mars for Hymen. But in these more prosaic days it is sufficient to say that John Philip Sousa has written a wedding march, ostensibly at the request of the American Relief Legion, though in reality because he had the tunes and harmonies in his head and took this opportunity of writing them down. Brides must come in whole battalions if ever they are to equal the number of military men who have kept step to the other Sousa marches. Churches will have to be enlarged and altars made as far flung as a baseball field. But fortunately this new march is not the mere accompaniment of the marriage ceremony. It is suitable for concert use and it will be heard with delight by thousands who are already married, or who hope to be, or who used to be. No doubt all the bands from coast to coast are working at the wedding march which John Philip Sousa has added to his long list of works. It is joyful, powerful, tuneful, brimful of the familiar Sousa touches that have carried the genial American composer's name around the world.

There yet remains another march for Sousa to compose—a march for the brave who have laid down their lives that liberty should not perish. Some of the vigorous and dauntless thousands who have marched so eagerly to the strains of Sousa's music will march no more. They have laid down their arms forever and will hear no more the bugle and drum or the rousing harmonies of the big brass band. Will John Philip Sousa write a funeral march in memory of the fallen? They will not hear it. But the world is very willing to listen when the bands begin to play a Sousa march, be it military, wedding, or funeral. Now is the appointed time for a funeral march. Who is to write it? And why not Sousa?

DESTRUCTIVE CRITICISM

Probably the reason why most critics are destructive is that they cannot be anything else. They are called destructive because they find fault and not because they do any harm. The public selects its own favorites irrespective of the clamor of the critic and very often it judges the critic by his ability to agree with the public verdict. The most famous of the ancient critics of the destructive genus was undoubtedly Zoilus. He made it his life work to show the world how foolish Homer was as a poet. He got up at the Olympic games and expounded his opinions about the mistakes and inequalities of Homer's "Iliad." The Athenians thrashed him with whips and threw him down the Scyronian rocks. When he was able to travel again he proceeded to Egypt to the court of Ptolemy Philadelphus, who was an ardent admirer of Homer. Zoilus soon got into trouble. He was made the butt of a thousand epigrams and was hanged in effigy. He had to flee the country. The first ship he boarded took him to Smyrna where Homer was almost worshiped as a native of the city. Zoilus was seized. He and his works were cast into the flames. That ended the inglorious career of a notorious destructive critic.

Critics are no longer burnt at the stake; they are more frequently ignored. Music critics, at any rate, exert no influence on contemporary thought, because music, being an art, is not to be judged like an exact science. Personal tastes come into play. Temperaments count for more than reasoning powers. The man with a thick skull, or a thin skull, a long skull, or a round skull, knows that two and two are four. Intellect in all parts of the world accepts the same scientific facts. But temperaments differ. The same two men who agree on every detail of astronomical science will choose as wives two women who are utterly unlike in temperament, complexion and feature. And it is temperament which causes all the differences among music critics, provided, of course, that the critics are properly educated and experienced. No notice need be taken of the unrestrained panegyrics or abuse of the ignorant. No one will assert that the music critics of New York's great dailies are altogether ignorant. They are sometimes men of fair literary skill and occasionally musicians of training if not of experience.

Yet to take one instance, what did these literary and musical experts say about Samuel Gardner a few days ago?

One expert said: "He boasts an exceptionally finished technic." Another said: "His mind and taste and will had more eloquent expression in obvious intention than in achievement." Another said: "His tone has breadth and a delicate warmth." Another thought that "there ought to have been more volume and variety of mood and tone in his performance of Franck's sonata." But another one opined that "César Franck's sonata he handled well," notwithstanding the opinion of another that "Franck's sonata, sapped of all pathos and vehemence, made one think of a deflated balloon. The musical envelope, pin-pricked by Mr. Gardner most effectively, dwindled into a limp hanging pouch of crinkly tissue."

Another expert asserts that "Franck's sonata proved to be the most successful of Gardner's essays." Then another said: "In Franck's sonata he was tiresome." One said: "His playing is marked by beauty of tone," and another thought that "his tone is less expressive than brilliant." One said: "He disclosed a generously strong bow." Another said: "His strength was not displayed by the bow arm which was frequently a halting servant." One critic was moved to write that "he possesses emotional feeling in a high degree." Why not boil the jarring criticisms down to the following:

"Samuel Gardner is a very tiresome and pleasing violinist, extremely emotional and unemotional at the same time. He is the possessor of a reliable, brilliant, and poor technic, his bow arm being especially good and bad. The bored audience applauded enthusiastically, and the crowded hall was practically empty."

Now, what does all the criticism amount to? It simply resolves itself into a question of temperament primarily, and physical condition secondly. A critic with a bad cold in his head might be hard of hearing for the time being without being aware of it. All of the critics at Samuel Gardner's recital agreed that November 26 was on Tuesday. They all agreed that he played a violin and not a piano or an organ. Not one of them called the violinist a lady. But when their judgments had to do with sensations and emotions instead of plain facts, they disagreed in every way.

Facts have nothing to do with the eustachian tube. Hearing has everything to do with it. A man with a small neck and an easy circulation of the blood will not be pleased with the quantity of tone required by a man with a swelling neck and a great volume of blood coursing through his veins. These are facts that will be accepted by every intelligent man irrespective of temperamental idiosyncrasies.

A man, whose berserk ancestors sailed the northern seas and lived by fighting under a canopy of dull, gray skies, cannot be expected to write the music and rhythms that have come from a buoyant, joyous, singing race inheriting the warm sunshine of Italy. Nor can his robust and independent nature find delight in music that expresses the wailing and sadness of the nation that was persecuted for a thousand years after the loss of Jerusalem.

And even among members of the selfsame race there are diversities of tastes and temperaments, disease can change a sensitive ear to a dull one. Alcohol has often much to do with likes and dislikes. Surely no one will dispute the statement that a critic heavily charged with ale or porter will be temporarily a man of another temperament than if he had filled himself with brandy or champagne. A hungry man cannot enjoy Beethoven, Grieg, or Sullivan. What a difference, too, a companion makes at a concert. The bright eyes and flushing cheeks which made the operettas so unutterably lovely thirty years ago are absent now. The old works have a tinge of melancholy and the golden sunset of the afternoon casts a shadow here and there where all was light and sparkle in the days of long ago.

Then how can music critics agree on matters of temperament? Evidently it is impossible. They did not agree in 1815 or thereabouts on the merits of Beethoven. They fought and wrangled in their day over Wagner. They were furious about Berlioz. Davison, the most eminent English critic of his day, could find no merit in the music of Schumann. Berlioz could not endure Handel and Bach. Handel did not speak kindly of the Gluck whom Berlioz almost worshipped later.

These differences of opinion are all manifestations of temperaments. All those composers could agree that the earth went around the sun once a year and that the moon traveled around the earth. Yet on the small matter of their own music they delighted like dogs to bark and bite.

Consequently we are forced to conclude that music critics might as well be abolished. On this question we are really destructive. Of course music critics will not be abolished. Those who compose and play and sing would all be sorry to see the critics banished. Even those rare spirits who "never read criticisms" always manage to hear about unfavorable notices. And young artists can extract enough honey from one kind paragraph to sweeten all the gall of half a dozen destructive criticisms. It seems to be ordained that every Homer must have his Zoilus. Now and then there is a little misunderstanding due to the critic's forgetfulness in mistaking himself for Homer and taking the artist on the stage for Zoilus. The public, however, soon puts matters to right and renders unto Caesar the things that are Caesar's.

(An article on Constructive Criticism will follow.)

TELL THE TRUTH— AND SHAME THE PRESS AGENT

The music critic of the Chicago Tribune, Frederick Donaghey, takes occasion to animadvert upon the crimes of press agents, who write fiction for opera singers, "stuff for which they pay on a yardage basis."

Mr. Donaghey, in his protest, follows the Musical Courier lead, for this paper often has objected to the manner in which the daily journals swallow and display such material and serve it to their readers as news. The dailies accept and publish obvious "puffs" about their leading advertisers, particularly department stores and automobile establishments, but they do not mislead their readers by printing those "puffs" as news. However, when the "puffs" concern grand opera, concerts, the drama, motion pictures, or prize fighting, the items are camouflaged boldly as news.

We do not understand the principle that makes the distinction.

Journalistic ethics always has been elastic in this country, both for the dailies and the weeklies, and we are afraid that the recent practices of our Government in encouraging the dailies to color and manipulate news, will not encourage any large de-

gree of future finical honesty on the part of American pressmen.

A case in point was the recent Liberty Loan, and another was the influenza epidemic. It was an open secret that the American banks had taken up the loan and that it was entirely pledged even before its issue, but nevertheless the dailies, in the effort to help the banks, printed sensational stories prophesying all sorts of dire effects if the people did not buy more bonds. In the matter of the epidemic, the newspapers in the large cities, especially Chicago and New York, tried to minimize the seriousness of the situation so as not to bring about further closings and suspensions in business and industry, and thereby reduce the returns from the advertising columns.

Ask the newspapers why they did it, and they will answer that they endeavored to prevent panic.

The motives of daily newspapers always are noble. They are run primarily to help mankind and to establish truth, and right, and justice in the world.

The best proof of this was exemplified in the way the Republican and Democratic newspapers hounded, each in its own peculiar way, the recent Congressional and Senatorial elections, the President's appeal to voters, his trip to France, Secretary McAdoo's resignation, and the question of that gentleman's successor.

The Chicago Tribune admits that it is the greatest newspaper in the world. It surely possesses a great critic in Frederick Donaghey, who has the courage to tell the truth about the dailies even when it hits so near home.

Apropos, there is a rumor current in Chicago that a certain woman there is doing the work as press representative for several prominent singers connected with the Chicago Opera Association and is getting from one of them as much as \$1,000 a year. Many great writers in this country do not make that amount, so it is most improbable that such a sum of money could be asked by a press representative in Chicago, notwithstanding any important connection Mme. X. may have journalistically.

Chicago is a live center for operatic rumors, any way. One of the most recent is to the effect that a well known cantatrice has declared herself unwilling to appear in that city next year unless a friend of hers is appointed manager of a large Chicago enterprise.

This rumor, like the other, must be accepted with a grain of salt, but as it is now widely circulated in Chicago, and as there seldom is smoke without fire, words to that effect might have been said in a moment of enthusiasm, even though musicians, like other mortals, generally are ungrateful and soon forget favors. This reminds the writer of these lines that a well known pianist, when asked "Who is the best critic?" made answer, "The one who praises me most warmly."

The following item was recently received from one of the MUSICAL COURIER correspondents across the water. It is reprinted simply because it is so illustrative of musical criticism as it is so frequently written:

— is a strangely unequal player. Endowed with a magnificent technic that has been sedulously cultivated he yet allows himself to fall into extravagances for which there is no excuse. At one time he will reach the acme of feathery expression in such pieces as the G flat study of Chopin, yet in the next breath he tears passion to tatters with an unnecessary violence that makes the instrument tremble and shocks the audience. For instance, after a quite sober statement of the two first movements of the "Moonlight" sonata he broke into a savage attack on the finale which was, with some lucid intervals, a veritable caricature of the composer's intentions. This, however, did not prevent protracted applause which resulted in a commanding treatment of the prelude to Bach's D major fugue, but the fugue itself was taken at a speed utterly at variance with tradition and at least one-third too quick. It is vagaries like this that make many admirers grieve that such ability should be allowed to get out of hand, so to speak, and the habit seems to be growing rather than diminishing. Chopin's "Berceuse" was never intended to be played in a large auditorium. The result is that it becomes either inaudible or else magnified out of all proportion and the spirit of the poem crushed entirely. The artist chose the former and the disappointment was natural. In such a work as Liszt's second rhapsody he is quite at home, the thunderous phrases and glittering roulades leaving his hands in most compelling style. In spite, however, of these temperamental explosions, — is a great pianist and holds an unchallenged position among the "knights of the keyboard."

The extraordinary thing is that, in spite of the fact that the pianist falls into extravagance for which there is no excuse; tears passion to tatters with an unnecessary violence that makes the instrument tremble and shocks the audience; breaks into a savage attack which is a veritable caricature of the composer's intentions; takes a Bach fugue at a speed utterly at variance with tradition and at

least one-third too fast, and plays Chopin's Berceuse inaudibly in spite of (as the correspondent himself calls them) "these temperamental explosions," the gentleman still remains "a great pianist" and "holds an unchallenged position among the knights of the keyboard." We spent twenty minutes trying to make the total add up correctly and then gave it up as a bad job. Knowing the pianist in question, we are frank to say that in our opinion everything our correspondent wrote is quite correct except the last sentence.

IN DARKEST DIATONIC RUSSIA

In Pearson's Magazine (December), Maria Moravsky tells Americans some truths about their general attitude toward art, and berates them for preferring ragtime to serious music, and the movies to the literary drama. She draws interesting parallels between our country and her own, Russia. Speaking of the period just before the Great Bear went into war, she says:

A few years ago some of our enthusiastic young musicians started a campaign in Russia to introduce serious music to the ordinary, everyday people. They organized small street bands, with soloists, who sang and played the music created by our best composers. They would have their improvised concerts in the courtyards (almost every Russian house has a big courtyard) and the audience consisted mostly of servants, children, janitors, salesmen and so on. Instead of the ragtime and the popular sentimental love songs they played Tchaikowsky, Rachmaninoff, even Moussorgsky and Scriabin. They played the foreign composers too: Chopin, Grieg, and—don't be frightened—Wagner. Programs were very varied and the results—splendid. The audiences, the poorly educated, plain audiences, liked them better than the music from "movies," which is as "light" in Russia as everywhere.

Another wonderful experiment was our wandering theatre. We organized it to raise the artistic level of the masses. The Society of Art Friends sent troupes of the young actors to the villages and small towns. They performed the good, realistic dramas of Ostrovsky, Chekov, Gorky, and Tolstoi, and they were successful. The eternal art appealed to our illiterate peasants.

These travelling actors had no gay music, no effective tricks, no rich decorations. Only divine words of real feeling they brought to our peasants. And they were understood and cheered. Do you think the American audience is less intelligent than our moujiks? Do you think it always needs the ragtime and the farcial comedy? Don't you believe that the time is ripe in America for the better work?

One has always to explain to our foreign critics that America is not a unified country racially in the sense of most of the European lands. Occasionally it grows wearisome to repeat the time honored "melting pot" explanation, the reminder that we used to be worse than we are now, and the prophecy that our pioneering days being over, we will if given time, develop that leisure and taste for the higher culture which fosters the art love that the centuries of intensive cultivation in Europe have, etc. Nevertheless, Maria Moravsky is right. There can be no argument about that.

MUSICAL COURIER readers are familiar with the Russian movement of a few years ago, to which the article refers. Ellen von Tiedöhl, the Moscow correspondent of our journal, told us all about the efforts of the educative street and court concerts. Also we had columns of interesting description when the MUSICAL COURIER sent Arthur M. Abell into Russia in the spring of 1914 in order to study musical conditions there. One of his picturesque experiences was to accompany Sergei Kusnezsky on a remarkable tour, when that conductor, a man of large means, chartered a steamship and took a full sized symphony orchestra on a trip over the Volga River from its northern reaches to the Black Sea, and gave concerts in the cities and towns along the stream, many of which never had heard a symphony concert or heard of a symphony orchestra. We flatter ourselves in America that we are far ahead of Russia in that respect. It is not necessary to take a symphony orchestra along the Hudson or the Mississippi, or any other American stream for that matter, in order to let the inhabitants of the river towns know what a symphony and a symphony orchestra are like. In fact, a number of the river towns have their own symphony orchestras or are within easy journey of places that possess them.

Chicago is having first class opera and is supporting it in first class style. All the former favorites of the organization are repeating their successes there in undiminished measure and some newcomers like Yvonne Gall, Alessandro Dolci, John O'Sullivan, Guido Ciccolini and others have made a pronounced impression. The best opera news out of Chicago, however, is the fact that Cleofonte Campanini seems to be vastly improved in health. Recently he appeared at the desk as conductor and the result showed that he remains one of the great masters of the operatic baton.

I SEE THAT

Anna Fitziu and Andres de Seguro are to resume their joint transcontinental tour of costume recitals in the fall of 1919.

The Mana-Zucca "Fugato Humoresque" will be performed by the New Haven Symphony Orchestra.

Maestro Tetano has moved to 127 East Ninety-fourth street, where he will henceforth occupy his new residence and studio.

Christine Langenhan sang December 5 at Concordia College, Moorhead, Minn., and on December 8 appeared as soloist with the Minneapolis Orchestra at Minneapolis.

The Bohemians gave \$500 to the fund for needy French musicians.

Ossip Gabrilowitch will appear as soloist with the Philadelphia Orchestra at Carnegie Hall on December 17.

The M. T. N. A. will hold its annual three day convention at the Hotel Statler, St. Louis, on December 31, January 1 and 2.

Elias Breeskin is to appear in a joint recital with Constance Balfour at Ithaca, N. Y., on December 13.

Rose and Otilie Sutro will appear at Converse College, Spartansburg, S. C., on December 13.

Carlo Liten has been meeting with his usual success with the Philadelphia and Minneapolis orchestras and is now on tour in the West.

Emma Roberts will give one of her interesting recitals at Aeolian Hall on January 7.

The Russian Symphony Orchestra opened its New York season at Carnegie Hall on Tuesday evening, with Serge Prokofieff as soloist.

The orchestra of the Royal College of Music gave a fine concert recently in memory of Sir Hubert Parry, its former director.

The San Carlo Opera Company will play a return engagement in Montreal in the spring.

Oakland, Cal., had a great Thanksgiving songfest.

Seattle pledges \$100,000 for a new symphony orchestra.

Yolanda Mero and Hipolito Lazaro pleased Kansas City.

The Philomela Ladies' Glee Club, Etta Haminton Morris, conductor, gave a program of interest at the Brooklyn Academy on December 3.

Tamaki Miura was called "the butterfly of the world" by Edward C. Moore, of the Chicago Post.

There is still a chance for musicians to do Y. M. C. A. work in France.

Marthe Chenal and Vanni Marcoux, of the Chicago Opera Association, are not coming to America this season.

Namara had two New York appearances last week, one with the Mundell Choral Club and the other at the Biltmore Morning Musicales.

The French band honored an Ann Arbor football game.

Mabel Garrison appeared with her usual success as soloist with the Apollo Club at St. Louis on November 28.

The San Francisco Symphony Orchestra started its belated season with a brilliant concert on November 29. Votichenko's "Hymn of Free Poland" is being orchestrated.

Gustave Ferrari's song, "Youth," is being extensively used by professional singers.

Theodore Kittay is singing Mana-Zucca's "Star of Gold." Greta Masson received an enthusiastic reception at the New York Mozart Society's second musicale when she appeared as soloist on December 7.

Anna Pavlova and her ballet will be a regular feature of the Bracale Havana season.

The Boston Music Company has published a wedding march by Reginald de Koven.

Florence Macbeth is at present with the Chicago Opera Company.

Dora Gibson is in Chicago for her first season with the Chicago Opera Company.

Mischa Levitzki will give his first recital of the season at Aeolian Hall on December 22, 1918.

The Music League of America say Lieut. David Hochstein is missing.

Rosalie Miller's appearance with the Oratorio Society in "La Vita Nuova" was a distinct success.

Victoria Boshko achieved success as soloist with the Cincinnati Orchestra.

Walter Greene says that opera does not offer the opportunities and possibilities for versatility that concert does.

Major General Scott, commanding officer at Camp Dix, pays a tribute to singing as a military necessity.

Olga Samaroff has begun the Western tour which influenza postponed.

The annual benefit performance of the National Opera Club will take place on January 30.

Hulda Lashanska scored with the New York Philharmonic on December 1.

Forrest Lamont gave six performances within twelve days with the Chicago Opera Association.

Herbert Witherspoon's studio represents his ideals.

No small part of the credit for the success of Winthrop Ames' production of Maeterlinck's "The Betrothal" is due Theodore Spiering, who conducts the orchestra.

Dr. Carl and his choir gave an excellent performance of "Samson" at the First Presbyterian Church on Sunday evening.

James Huneker says that Samuel Gardner belongs to the vanguard of the young American violinists.

The first American Optimists' concert of the second season will take place at Chalif's, 163 West Fifty-seventh street, on December 15.

Claudia Muzio triumphed in "Tosca" in Philadelphia on December 3.

Cantor Rosenblatt filled Symphony Hall, Boston.

Vahrah Hanbury will make her New York debut at Aeolian Hall on January 8.

Jean McCormick presented an interesting program at Aeolian Hall last week.

Peter Pan of Romances en Costumes reveals himself!

The Chicago Opera Association will have a five weeks' season in New York.

J. V.

NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, DECEMBER 2

John Charles Thomas, Baritone

John Charles Thomas, a baritone who recently won success in comic opera, and who has decided to devote his time to concert work, was heard in an interesting and thoroughly satisfactory recital at Aeolian Hall on Monday afternoon, December 2.

Mr. Thomas possesses a voice of excellent timbre and range and sings with intelligence, but if he were properly posted on method by some reliable teacher, he would easily remedy the little defects, not serious, that now characterize his work.

Mr. Thomas sang songs by Beach, Tours, Lund, Brockway, Holmes, Fermin, Hahn, Poniatowski, Homer, Cadman and Squire. The big numbers of the program were "Eri Tu," from Verdi's "Un Ballo in Maschera," and "Promesse de Mon Avenir," from Massenet's "Le Roi de Lahore."

After the recital Mr. Thomas took a train for Philadelphia, where he appeared in comic opera in the evening, probably the first occurrence of its kind.

Percy Grainger and A. M. T. S. Band

A concert for the benefit of the Governor's Island Auxiliary of the American Red Cross by the United States Army Music Training School Band (Governor's Island), Capt. Arthur A. Clappé, director; William C. White, assistant director, and Percy Grainger, solo pianist and assistant bandmaster, was held at Aeolian Hall, New York, on Monday evening, December 2.

Percy Grainger, who figured on the program five times, either as soloist or as composer, was the outstanding artist, playing as his solo numbers two of his new effective compositions, "Country Gardens" and "Lullaby," as well as his paraphrase on the "Flower Waltz" of Tchaikowsky. The renowned composer-pianist, played with his accustomed brilliancy, winning the approval of the large and fashionable audience, which demanded two encores.

Aside from the solo numbers, Percy Grainger and Corp. Ralph Leopold on two pianos played Grainger's new "Children's March." Another Grainger number performed was his setting of "Molly on the Shore" (Irish reel), for string quartet, played by Sergeant Aitken, Lieutenant White, Corporal Cutler and Corporal Tucker.

The band, under the direction of Arthur A. Clappé, rendered processional march, "Hail to the Flag," Clappé; "Lurline" overture, Vincent Wallace, and Saint-Saëns' "Algerian" suite; and the male chorus, under the direction of Lieut. William C. White, sang two Grieg numbers, "The Blessed Host" and "There Goes Bob," as well as two negro spirituals, collected by Natalie Curtis Burlin, "Listen to the Lambs" (new, first time) and "God's a Gwine to Move All de Troubles Away."

After playing his piano solos, Mr. Grainger was presented with a large laurel wreath attached to an American flag. The incident elicited much sincere applause.

TUESDAY, DECEMBER 3

Namara, Soloist, with Mundell Club

The first evening concert of the Mundell Choral Club was held at the Hotel Bossert, Brooklyn, on Tuesday, December 3. The ballroom held a capacity audience, which manifested instantaneous interest in Namara, soprano of the Chicago Opera Association, who was the soloist of the concert.

The singer arrived from Chicago in the morning, and despite this, was as fresh and charming as ever. She was in excellent voice and won her audience from the start. The first contributions were "Colomba," Schindler; "Le Reve," Grieg, and "A New World Is Born," Florence Parr Gere, the latter being dedicated to the singer. The second group included "A Memory," Ganz (dedicated), "Jenny Kissed Me," Schindler; "Believe Me if All Those Endearing Young Charms," Old Irish, and "La Partida," Alvarez. Of all these numbers the most successful were "A Memory" and the Irish number, which was rendered with an exquisiteness of feeling. Namara has a particular charm of her own, and it had its effect upon the Mundell audience, which demanded four encores, given to Namara's own accompaniment. These were "The Kilties' March," "Love's on the High Road," Rogers; "Annie Laurie" and the gavotte from "Manon."

As for the choral, under the skilful direction of M. Louise Mundell the work was nothing short of surprising. Such balance, tonal quality and perfect rhythm speak well for the ability of Miss Mundell. Miss Mundell proved very clearly that a graceful pair of arms bring about as good, if not better, results in conducting than some of the masculine wielders of the baton.

Oratorio Society, December 3

Wolf-Ferrari's "Vita Nuova" is a fairly familiar work now in New York, but it loses none of its melodic charm or atmospheric beauty through repeated hearings. If more such compositions were in the oratorio repertoire, the general public would not be so firm in its conviction that a choral concert is not exciting and that one does one's full duty toward oratorio by attending an annual performance of "The Messiah" at Christmastide.

Walter Damrosch and his New York Symphony Society and Oratorio Society gave a concert in Carnegie Hall on Tuesday evening, December 3, at which the Wolf-Ferrari masterpiece formed the chief part of the program and it was given a very effective hearing. The orchestra played with especially smooth tone quality and artistic shading. The chorus was in good form, except where some soprano passages in a very high register brought forth a few shrill tones. However, there are very few large choruses

in the world which do not sing a bit shrilly the soprano passages written in a very high register. Mr. Damrosch handled his forces with quiet mastery and missed none of the characteristic points of the score.

The other opus on the program was Lili Boulanger's "For a Soldier's Burial," which Mr. Damrosch secured during his recent stay in Paris. It is not a very striking work (it is written for baritone solo, chorus, and orchestra) beyond being made up of conventional melodic material, well scored, and equipped with tasteful harmonization.

The two soloists of the evening covered themselves with glory. Reinald Werrenrath sang the narrative passages of the Dante text with fine tone color, most poetical insight, and final regard for the highest tenets of artistic diction and musical control. He scored a rousing triumph. Rosalie Miller, a pure lyric soprano, with an uncommonly sweet voice of ingratiating timbre, and phrasing of an exceedingly intelligent and fluent kind, contributed vitally to the eloquent interpretative character and elevated spirit of the performance. Charles A. Baker helped materially at the piano and Frank L. Sealy was a valuable aid at the organ.

Philomela Ladies' Glee Club Concert

The Philomela Ladies' Glee Club, Etta Hamilton Morris, conductor, assisted by the Brooklyn Symphony Orchestra and Etta Hamilton Morris, soprano, gave an interesting concert at the Academy of Music, Brooklyn, Tuesday evening, December 3.

The glee club has been heard many times before, but never has the work of this capable organization reached such heights of perfection as on this occasion. The club sang only works of Brooklyn composers, which not only proved to be interesting and enjoyable, but revealed Mrs. Morris' good taste and judgment in selecting the numbers, which were: "Hail, Land of Freedom," George Chittenden Turner; "O Happy Sleep," R. Huntington Woodman; "The Sea and the Moon," John Hyatt Brewer; concert waltz, Dudley Buck; "Lil Chile," Minnie Dorlon; "Mary Mother," George Chapman, and "Invictus," by Bruno Huhn.

Mrs. Morris sang the "Jewel" aria from "Faust," Gounod, and a group of three songs: "I Hear a Voice" (manuscript), George C. Flint; "My Laddie," W. A. Thayer, and "A Birthday," by R. Huntington Woodman. Her beautiful voice, interpretative ability and artistic rendition won the hearts of the large and fashionable audience. She was recalled many times, and finally responded with Turner's "Little Black Boy" as an encore.

The Brooklyn Symphony Orchestra, under George C. Flint, played the overture to "The Magic Flute," Mozart; MacDowell's "The Poet's Dream" and "Serenade," and Drdla's caprice, "The Elves."

WEDNESDAY, DECEMBER 4

Humanitarian Cult; Louis Graveure, Soloist

Louis Graveure baritone, was heartily received as the soloist at the meeting and concert of the Humanitarian

OLIVER DENTON

"Young American Pianist Captivates Hearers at Aeolian Hall With Beautiful Playing."

Morning Telegraph.

Young American pianist captivates hearers at Aeolian Hall with beautiful playing. He has the calm, authoritative and unobtrusively earnest manner of the scholarly pianist which he is, and entirely won his most critical hearers with his fine discrimination and tender intelligence.

Evening Journal.

Mr. Denton once more proved himself to be an interesting pianist by virtue of a thorough technical equipment directed intelligently to the service of sincere interpretation.

Evening Mail.

Mr. Denton's eloquent fingers made the shimmering passages sparkle like a crystal brook . . . Mr. Denton displayed an unusual intellectual versatility.

Evening World.

Mr. Denton has more than technical facility; he plays with beauty of tone, with sentiment and with understanding.

New York Times.

Oliver Denton, a pianist of singing tone and poetic temper, rarely a show of mere technique and never an affectation, is one of the few artists in New York whose annual recital is always a pleasure to his audience.



Brooklyn Eagle.

Mr. Denton is an extremely able young pianist and worthy of many another hearing.

New York Globe.

Oliver Denton—may his tribe increase—is one pianist who puts heart and brains into his playing. To the performance of the Keltic Sonata, Mr. Denton brought not only competent technic and sufficient power but poetic feeling and perhaps a special sympathy.

Evening Post.

Mr. Denton proved himself a master of technique and there was poetic charm in his playing of the exquisitely tender and melodious slow movement of the sonata.

New York Herald.

Oliver Denton is greeted as one of the greatest of artists of the pianoforte. It was a good deal more than enthusiasm for the American musical product which won for Oliver Denton a reception not second to that accorded to soloists like Paderewski. Mr. Denton has a highly developed technique and a rarely sympathetic and compelling method of playing. His tone and touch are of real beauty; he can make the piano sing and when opportunity requires it, he can rise to considerable heights of sentiment and emotionalism. His technique is highly developed. He had to give no less than five encores and the crowd before the platform still clamored for more at the close.

STIEFF PIANO

Exclusive Management: DANIEL MAYER, Aeolian Hall,

New York

Cult held at Carnegie Hall on Wednesday evening, December 4. Throughout the evening Mr. Graveure displayed a voice of great beauty, resonant, and clear in its upper range. His first group consisted of French songs, including Massenet's "Vision Fugitive," to which he did full justice. Very characteristic was his singing of some Irish songs arranged by William Arms Fisher. He also included on his program a group of Arabian songs, closing with compositions by Ronald, Bainbridge Crist, Whitney Coombs and Bryceon Trehan. Following the usual custom of the Humanitarian Cult, Misha Appelbaum made an address.

FRIDAY, DECEMBER 6

Caruso, Namara and Giorni

Soloists at Biltmore Musicale

Additional chairs had to be supplied to accommodate all the Caruso admirers who flocked to the Biltmore Morning Musicale on December 6. The artists who appeared besides the tenor were Namara, of the Chicago Opera Association, and Aurelio Giorni, pianist, who played in his uniform of the United States Army.

Mr. Giorni opened the program with the Chopin valse in A flat and polonaise in A flat. He is a pianist of splendid equipment and created real, genuine applause (which is saying much for a Biltmore audience; an artist's efforts are usually taken with a satisfied nod of the head or smile). He gave for his second group the Paderewski "Legende" and Rubinstein staccato etude. This was followed by an encore.

Mr. Caruso's numbers were of exceptional interest and admirably suited to his famous voice, which was in superb form. The first group included "Intorno all' idol mio," Cesti; "Separazione," Sgambati, and "Vittoria, Vittoria," Carissimi.

The Sgambati number was noted on the program as an old Italian folksong (about 1827), and it was admirably sung by Mr. Caruso.

In an air de Lienski from Tchaikowsky's "Eugen Onegin," the tenor rose to great dramatic heights. The unfamiliar aria offered much opportunity for displaying the phenomenal qualifications of his art. His high notes were, as usual, faultless and taken with amazing accuracy, and his emotion was beautifully expressed. With "Romance," Uterhart; "Dream," Seismit-Doda, and "Star of My Life," Sileu, he put the finishing touches on a program of rare merit. As for encores, he was more than generous.

Namara, likewise, appeared to be in good voice, and aroused much applause with her lovely soprano voice. Her diction was clear and she sang her numbers with good style. They were by Massenet, Grieg, Gere, Ganz, Schindler and Alvarez. Among the encores was "Love's on the High Road," Rogers.

Jean McCormick, Dramatic Contralto

Jean McCormick, a singer who hails from Minneapolis, made her debut at Aeolian Hall on Friday evening, December 6. Splendidly assisted at the piano by Richard Hageman, Mrs. McCormick sang some interesting Italian, French, Russian and English songs to a large and responsive audience.

Of the Italian group, "Lungi dal caro bene," Secchi, was given with beauty of feeling and nicety of tone. "Chi vuol la Zingarella," Paisiello, was rendered with spirit and grace. Another number of interest was the recitative and aria, "Adieu, forets," from "Jeanne d'Arc," Tchaikowsky. Considerable dramatic sense was evidenced, in addition to admirable breath control.

Mrs. McCormick has a naturally beautiful voice; it is extended in range and she sings with much style. She has her faults, but these are so minor that they be easily remedied.

Quite the best numbers of the evening were those by Grieg—"At Mother's Grave," "With a Water Lily," "Mother Sorrow," "Way of the World." The English group contained songs by Schminke, Scharpe, Burleigh, Heyne and Kramer.

SATURDAY, DECEMBER 7

Joseph Bonnet, Organist

The music of the organ is so much in a class by itself that—as San Francisco has learned in its unfortunate experience with a municipal organist—it does not attract the crowd that goes to hear a piano or a violin under the hands of a master, or a glorious voice gloriously produced. But from the large audience which filled Aeolian Hall on Saturday evening, December 7, it was evident that Joseph Bonnet, the French organist, has built up a large and faithful clientele for himself in New York. And no wonder, for he is a true master of his instrument, a worthy successor of that other notable Frenchman, his master, the late Alexandre Guilman. Mr. Bonnet's playing has been praised so often in these columns that it scarce needs fresh notice now. He is a technician par excellence. Some of his feats of rapid pedaling are indeed astounding, as he again demonstrated on Saturday evening. And on the musical side of organ playing he leaves nothing to be desired. His taste in combinations is exquisite—he is not, thank heaven, addicted to "pretty" stops!—and he exhausts thoroughly the musical content of each number he plays, be it of whatever school. His own compositions, of which he played several, including "Chrysanthemums," "Morning in Provence" and "The Sunset Angelus" (all from "Poems of Autumn"), are cleverly made and in good taste.

Mr. Bonnet struck the first Christmas note of the season, playing several old French "Noels," including a particularly interesting carol of peasants and shepherds of Alsace-Lorraine, in a Guilman arrangement; also Bach's Christmas song, "In Dulci Jubilo." Masterly was his rendition of Liszt's fantasy and fugue on "Ad Nos ad Salutem Undam." A prelude of Purcell, a gavotte by Padre, and the finale of a Guilman sonata were other interesting items. All in all a most satisfactory recital, one demonstrating afresh Joseph Bonnet's right to be ranked as one of the greatest living organists and well worthy of the hearty and genuine applause which followed every item of the program.

Leo Ornstein, Pianist

Leo Ornstein was greeted by a very large and demonstrative audience at his second recital of the season in Aeolian Hall, New York, on Saturday afternoon, December 7. His playing was full of individuality, warmth and spontaneity, which produced genuine enthusiasm from the army of interested listeners, many of whom were seated upon the stage.

Mr. Ornstein opened the recital with his own sonata, op. 54. The sonata is one of his new works and seems to mark a still further step forward in the Ornstein development—if one may use a paradox, a forward step backward; not that the daring composer shows sign of waxing conventional, but there is a certain formal lack of form both in melody and harmony that some of his first ultra works did not suggest. Perhaps the change is only in us. Indeed, it is highly probable that this hardest nut of all to crack is now beginning to open for us as the pressure of repeated hearings is applied. In the "Funeral March," which forms a movement of the sonata, there is real feeling and dignity.

His playing of the two Debussy arabesques was delight-

ful. Why are these splendid works of the young Debussy not on more recital programs? His value as a serious pianist and as an exponent of the classic was shown by his magnificent, stirring reading of the Beethoven "Appassionata." It was a convincing demonstration of the genuineness of his musicianship and won for him some of the heartiest applause of the afternoon.

Other numbers on the program were Liszt's rhapsodie No. 13, etude in D flat major, and Verdi-Liszt "Rigoletto" fantasia. As encores at the conclusion of the concert he gave his own "Impressions of Chinatown" and a Chopin waltz.

Mozart Society's Second Musicale

On last Saturday afternoon, the usual large Mozart audience attended the second musicale of this season held in the grand ballroom of the Hotel Astor. Greta Masson, soprano; Lucile Orrell, cellist, and Aurelio Giorni, pianist, furnished the program of the afternoon—a most enjoyable one.

Miss Masson is a singer of unusual attainments. Her beautiful soprano voice of marked clarity and color was

(Continued on page 33.)

TWO RECENT CHRISTINE LANGENHAN SUCCESES

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J A ASGARD

PRESIDENT CONCORDIA COLLEGE

SASCHA JACOBINOFF, VIOLINIST, ROUSES PHILADELPHIA AUDIENCE

Heifetz Plays with New York Symphony—A Muzio Triumph in "Tosca"—Local Artists, Tyson, Langston and Dubinsky, in Joint Recital

Philadelphia, December 7, 1918.

On Thursday evening, December 5, Sascha Jacobinoff, the American violinist, whose work has aroused much enthusiastic comment throughout the country for some time past, appeared before a large audience at the Academy of Music.

Full of fire and temperament, yet well poised and poetic, the young artist offered his program in a manner that called forth such a riot of enthusiasm and spontaneous applause as is seldom if ever exceeded. Indeed, there are but few of Jacobinoff's contemporaries who can please and arouse an audience to the triumphant extent attained by him at the recital in question. The soloist has a tone of great sonority and rich color values; moreover, it is capable of floating forth in wondrous strains of pure melody, in the singing of which there is the possession of that universal appeal so essential to complete catholicism in art.

The first number selected was Handel's D major sonata. This work was offered with authority and good artistic balance. The adagio and largo were especially well done. The Mendelssohn E minor concerto was next in order and Jacobinoff strode through it with masterly ability and fine decision, displaying commendable rhythmic sense, splendid bowing and a fine bounding staccato.

The third part of the program was given over to a group of five numbers, one of which a "Caprice Humoresque," written by Maurits Leefson and dedicated to Mr. Jacobinoff, like Cecil Burleigh's "Ghost Dance," which was repeated, created an extra fuore of applause and a series of bowing acknowledgments.

The concert was brought to a close by an inspiring interpretation of Wieniawski's "Fantasie Brillante" from "Faust." The soloist revealed a thorough grasp on the context of the selection and his remarkably efficient bow arm, double stopping and vibrato were all of a type that stamped him an excellent artist.

Ellis Clark Hammann, at the piano, afforded a splendid tonal background for Jacobinoff. His playing created an atmosphere of complimentary moods for the violin, that was a wonderful exemplification of co-operative spirit.

Heifetz and the New York Symphony

On Wednesday evening, November 27, the first New York Symphony Society concert of the season was given on the appearance of Evelyn Tyson, winner of the Philadelphia and Jascha Heifetz soloist.

The program selected for the event was especially interesting and finely interpreted, including Beethoven's seventh symphony and the andantino and scherzo from Debussy's quartet for strings.

On his appearance Jascha Heifetz was given an ovation and at the conclusion of the Bruch D minor concerto the ovation attained a riotous shout of acclamation, necessitating numerous acknowledgments. The D minor is not a show piece and in the hands of Heifetz its technical requirements were simply nonexistent. The pure, luscious tone sang forth in a sequence of moods and fancies that but few of the artist's contemporaries can equal. His graceful yet powerful and subtle bowing arm was capable of producing any effect without apparent effort or extension of energy; this with his absolute repose and absence of eccentricity are a few of the characteristics that stamp Heifetz the artist of wonder and astonishment.

As a memorial to Belgium Day Damosch concluded the concert by playing a sixteenth century folksong, orches-

trated by de Groef. The leader read the lyric of the song and gave a brief talk on the origin of it, all of which was interesting, educational, and served to bring the performance to a fitting close.

Monday Musical at Bellevue

The second concert of the Monday Musical series to be presented this season in the ballroom of the Bellevue-Stratford introduced Capt. Fernand Pollain, cellist; Loraine Wyman, vocalist, and Howard Brockway, pianist.

Captain Pollain at once captivated the audience by the beauty of his tone and musicianly ability. His art is mature and beautifully crystallized, though it lacks nothing in the way of spontaneity. A sonata of the sixteenth century by Valentine was the principal offering listed by the soloist, the playing of which called forth much enthusiastic approval; this pleasure and interest arousing impression created by the sonata was later on confirmed by Pollain's interpretation of two groups, his original and finished style calling forth much applause. Ellis Clark Hammann was the captain's accompanist and, as is ever the case, his work proved no less scholarly than artistic.

A tour through the mountain regions of Kentucky and Tennessee and a collection of primitive ballads, which were later on arranged for the concert stage, resulted in the formation of a delightful song series called "Lonesome Times." For the unearthing, transcribing and offering of this cycle Miss Wyman and Mr. Brockway deserve unlimited praise. Miss Wyman is especially gifted in the matter of presenting a program of this nature, her lovely voice and charming personality making her efforts doubly appealing and correspondingly effective. Mr. Brockway contributed a full measure of success to the event by his musically arrangements and sympathetic accompanying.

Muzio Triumphs in "Tosca"

In the Philadelphia Opera House on Tuesday evening, December 3, the Metropolitan Company offered an unusually brilliant and artistically efficient production of "Tosca." Claudia Muzio in the title role made a magnificent Tosca. Her voice, enunciation, acting and interpretation all breathed a sincerity and mastery of conception that formed a perfect whole and caused a huge audience to respond with volley after volley of riotous hand clapping, which necessitated innumerable curtain calls.

Giulio Crimi, who made his first appearance in this city on this occasion, was cast in the part of Mario and received a warm welcome. His voice of beautiful clarity and pure resonant quality was heard to splendid advantage throughout the opera.

Tyson, Langston and Dubinsky in Concert

The second Sunday afternoon concert at the Academy of Fine Arts, given on November 24, brought forward three well known Philadelphia artists, whose efforts were



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MANA-ZUCCA,

The popular young American composer. Among the orchestras who will perform the works of Mana-Zucca during the present season are the New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, which will play the "Fugato Humoresque" some time in January, and the New York Philharmonic, Josef Stransky, conductor, which will perform her "Novelette" at one of its membership concerts.

accorded due interest and appreciation from the large audience present.

Attention of more than ordinary nature was focussed on the appearance of Evelyn Tyson, winner of the Philadelphia Music Club and Stokowski medals for piano playing. Miss Tyson is a pupil of Maurits Leefson, a pedagogue who has frequently introduced artist-pupils to the public, among whom may be mentioned Elsa Hand, John Thompson, Dorothea Neebe and others who have won distinction in the pianistic field.

Miss Tyson selected the Taussig arrangement of a Bach toccata and fugue for her opening number and closed the program with a group of compositions which included Saint-Saëns' "Etude en Forme de Valse"; "In a Gondola," by Leffson, and the Weber-Godowsky "Perpetual Motion." The young woman displayed exemplary technical equipment, coupled with tonal purity and the ability to compass the most difficult passage and scale work with the utmost smoothness and grace. A quiet, unassuming manner and the absence of nervousness in her demeanor were characteristics that added to the favorable impression created by her playing.

Gluck, Tartini, Tchaikowsky and Saint-Saëns were represented among the composers whose selections were chosen by Mr. Dubinsky for rendition. The soloist, a member of the Philadelphia Orchestra, was well received and the exposition of his violin art aroused much applause.

Marie Stone Langston, contralto, sang two groups of songs with excellent enunciation and good tone control. On her first appearance Gluck's "Divinities du Styx," "Mignonette," by Wekerlin, and a Tchaikowsky "Romance," were especially well done; later on the artist introduced tuneful melodies from Leichter, Beach, Reger and Chadwick.

G. M. W.

Philharmonic Programs

Tchaikowsky's "Pathétique" will be given this (Thursday) evening and tomorrow afternoon, December 13, by the Philharmonic Society at Carnegie Hall, in commemoration of the twenty-fifth anniversary of the death of the composer. Delius' "Life Dance" will be the novelty, while Cornelius' overture, "The Barber of Bagdad," and Brahms' variations on a theme of Haydn constitute the remainder of the program.

On Sunday, December 15, Beethoven's "Pastoral" symphony is the chief orchestral number at the Philharmonic Society's third Sunday subscription concert in Carnegie Hall. Max Rosen, violinist, assisting artist, plays the Wieniawski concerto. The other orchestral numbers are Tchaikowsky's "Marche Slave" and the Paris version of the "Bacchanale" from "Tannhäuser," by Richard Wagner.

THOMAS CHALMERS

METROPOLITAN OPERA COMPANY

"AMONASRO"—AIDA

New York Times, November 12.

Thomas Chalmers Superb as the Barbaric King—Excellent Performance and Splendid Production.

By JAMES GIBBONS HUNCKER.

The second opera of the season last night at the Metropolitan Opera House was "Aida" and sung in Italian.

Thomas Chalmers has sung Amonasro elsewhere, though never at our Opera House. His barbaric King was a pleasant surprise. For one thing, his voice, rich and unforced, stood out among the other male voices because of its mellifluousness. His dramatic assumption was fiery and tempered by tact. He made a decided impression.

"MELITONE"—FORZA DEL DESTINO

New York Tribune, November 29.

range. Of the others high praise should go to the magnificent voice of José Mardones and to Thomas Chalmers' little masterpiece of the ridiculous—his Father Melitone. In Mr. Chalmers the Metropolitan possesses an artist of unusual and growing versatility, who is in addition one of the finest singers and the possessor of one of the most beautiful, if not one of the most powerful, voices now to be heard on the operatic stage. Mr. Papi conducted with great enthusiasm. G. V.

Concert Direction

METROPOLITAN MUSICAL BUREAU,

Aeolian Hall



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UNDER THE MANAGEMENT OF
WINTON & LIVINGSTON
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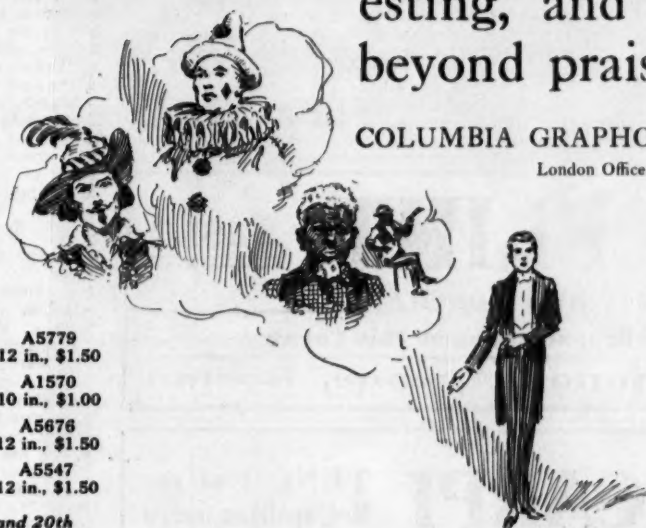
Oscar Seagle, the American baritone, is classed as a master of song. In the finish of his singing, the perfection of his phrasing and his wonderful command of expression and diction, he reaches the heights of true genius. His programmes are invariably interesting, and his performances beyond praise.

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COMPOSER RABAUD SEES HIS "MAROUF" BY METROPOLITAN AT BROOKLYN

Frances Alda Meets With Painful Accident During the Performance—Claudia Muzio an Unsurpassed Tosca—First "Marta" of Season
Attracts Great Matinee Audience

"Le Prophète," Monday, December 2

Meyerbeer's opera, with an excellent cast headed by the incomparable Caruso and Claudia Muzio, was given on Monday evening. Mr. Caruso as Jean was in superb form vocally and one may be quite safe in saying that he has made the role his very own. In certain passages Caruso never sang better—such limpid, colorful notes! Miss Muzio as Berthe was splendid and lent not only lovely vocal quality to the role but acted with great dramatic force.

Mme. Homer as Fides was interesting and rendered "Ah, mon fils" with effect, but there was, as ever, a hardness and uncertainty of pitch to her upper notes. Rafaelo Diaz, Carl Schlegel and José Mardones were well cast as the Anabaptists—so was Leon Rothier as Count Oberthal.

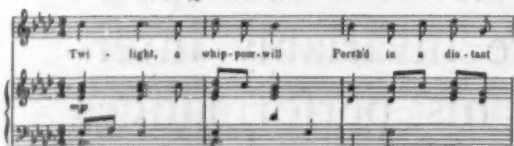
In the coronation scene (the regalness and splendor of which is tremendous in its effects) some good work was done by Mary Mellich, Cecil Arden, Marie Tiffany and Veni Warwick as the choir boys. Rosina Galli and Giuseppe Bonfiglio contributed most artistic dancing. Artur Bodanzky conducted with precision and skill.

"Thais," Wednesday, December 4

"Thais" was repeated on Wednesday evening, December 4, with the same cast as at its first presentation this season.

The best song of its kind since "The Ransome"
Words beautiful as Tennyson's "Crossing the Bar." Music very fine.

THE QUESTION MARK



LAST STANZA

Twilight, a whispering,
Perch'd in a distant tree,
Sleep me into the silent world,
The day's old days to me.

Don't you sing me, sweet one,
From in the sea of dark,
When Lida's last note, far away, I hear,
There'll be no question mark.

As your music dealer's or the direct from the publisher,
T. McTer Fure, Box 246 N. Diamond Station, Pittsburgh, Pa.

son. Geraldine Farrar in the title role was a charming picture to behold, attired in her elaborate costumes, but still showed signs of vocal weakness. Robert Cousinon once more made of the part of Athanael one to be admired, both vocally and dramatically. Rafaelo Diaz, in excellent voice, sang the role of Nicias superbly. Leon Rothier as Palemon, Raymonde Delaunois as Crobyle, Minnie Egner as Myrtale, Sophie Braslau as Albine, and Vincenzo Reschiglian, a servant, were the other artists who appeared.

The dancing by Rosina Galli, Giuseppe Bonfiglio and corps de ballet was enthusiastically applauded. Pierre Monteux conducted.

"Manon Lescaut," Thursday, December 5

Puccini's early opus had a smooth and remarkably well sung hearing. Mme. Alda, long well known in the role of the bewitching coquette, brought forward her best vocal and histrionic arts and graces and as she seemed entirely recovered from her recent indisposition, her share in the evening's proceedings was a vitally impressive one. Never has she produced lovelier tone or applied with finer art to the exigencies of operatic presentation.

Giovanni Martinelli was in superb form and gave lavishly of his best. In addition to plenitude of volume he also revealed his ability to modulate his delivery to all the various shades of emotional expression. He achieved a truly delightful rendering. De Segura did a very amusing and skillful bit as Geronte. Luigi Montesanto emphasized anew his intimate knowledge of style in singing and his uncommonly finished acting. He added materially to the pronounced success of the evening. Papi conducted.

"Tosca," Friday, December 7

Claudia Muzio carried the "Tosca" performance to great heights, as was to be expected, for she has long ago established herself as the foremost exponent of the role. Not only has Mlle. Muzio the commanding figure, facial beauty and temperamental gifts to represent Sardon's Floria Tosca, but also she possesses the vocal power and pathos and the modulatory variety to give an ideal sounding to Puccini's music. Last Friday this grand artist was at the very top of her talents and surpassed herself in the warmly sung and intensely gripping acted version of the most difficult role in the modern Italian repertoire. The seductive vocal quality in the first act love scene, the

heart searching sadness and repressed passion of the "Vissi d'Arte" and the deeply emotional strophes of the last act found in Mlle. Muzio an interpreter who left nothing to be desired in her rendering. She is one of the pillars of strength in the Metropolitan Opera today. Her reception by the audience bordered on the frenetic and truly justified her title of "Our Claudia," which many opera goers have become accustomed to call her.

Giulio Crimi repeated his admirable Cavaradossi, this time far more effective vocally than when the tenor was strange to his surroundings at our opera house and had not yet learned to gauge its acoustics properly. He gave forth much fine tone and kept it always within the bounds of artistic decorum. He put fire and intelligence into his delineation and the combination proved to be irresistible to the listeners who applauded him demonstratively. Scotti was the usual polished and perfidious Scarpia, a part of which he makes the most. Moranzoni conducted with discretion and yet with dramatic propulsion.

"Marta," December 7, Afternoon

"Marta" was given for the first time this season at the Metropolitan Opera House on Saturday afternoon, December 7. Caruso, as Lionel, aroused the standees to wild heights of enthusiasm with his golden top notes and unrivalled handling of the role. His singing of the "M'appari" aria was especially impressive. As the role is one familiar to the Metropolitanites no further comment is necessary.

Frieda Hempel as Marta did some of the best singing thus far this season. She sang her lines with much tonal beauty, grace and charm of manner and acted with equal charm.

Other members in the cast were Louise Homer, as Nancy, and Adamo Didur, as Plunket, who was capital in the part, both vocally and histrionically.

Arthur Bodanzky conducted with skill and precision.

"Marouf," December 7, Evening

"Marouf," an opera which received its first presentation in America at the Metropolitan Opera House in December of last year, was chosen for the performance at the Brooklyn Academy of Music on Saturday evening, December 7. Frances Alda was the Princess, and her portrayal of the role was the same finished piece of work as previously. In the fourth act of the opera the singer was unfortunate enough to make a misstep, the result being that she tore one of the tendons of her right heel; nevertheless, she bravely sang on to the end. It will be at least a week before Mme. Alda can again walk unaided. Giuseppe de Luca's rich, full voice was heard to advantage in the role of Marouf, and he put just the right touch of humor into his acting. Leon Rothier was excellent as the Sultan; Kathleen Howard, although a little throaty, sang well as Fatimah. The Vizier was done by Andres de Segura. Henri Rabaud, the composer of the opera, was one of those who witnessed the performance, and was given an ovation when he rose to acknowledge the congratulations of Chairman Leaming, of the Brooklyn Opera Committee. Pierre Monteux conducted. During one of the intermissions, in honor of British Day, Mme. Alda sang "God Save the King" movingly.

Sunday Evening Concert, December 8

One of those Verdi-Puccini programs beloved of the public filled up both the evening and the house last Sunday. Those participating were Sophie Braslau, contralto; Margaret Romaine, mezzo-soprano; Thomas Chalmers, baritone; Morgan Kingston, tenor; Florence Easton, soprano; Lenora Sparkes, soprano; Rafaelo Diaz, tenor, and Jose Mardones, bass. The orchestra was under the direction of Gennaro Papi. So long and varied was the program that it would require almost a column here merely to enumerate the artists, tell what they sang and how they sang it; but it is the truth to say that each and every one was in fine voice and did his or her best, greatly to the pleasure of the audience. The first part of the evening, devoted to Puccini, brought selections from "Manon Lescaut," "La Bohème" and "Madama Butterfly," while the second dedicated to the master of all Italian masters, had numbers from "Vesperi Siciliani," "Simone Boccanegra," "Un Ballo in Maschera," "Aida" and "Rigoletto." The orchestra played its familiar accompaniments brilliantly.

Regneas Artists in Great Demand

The singers from the Regneas studio are always in demand, and recently William C. Carl, organist of the First Presbyterian Church, New York, engaged two for his choir, where he is performing important works this season. Marcia Trymes has been selected from among a number of competitors as soloist of the Church of the Holy Communion, West Orange. Mary Potter, the excellent contralto, has accepted an engagement to give five recitals under the auspices of the Newark Board of Education. Louise MacMahan made a successful debut in her first New York recital. Joan Marse, soprano of the Holy Divinity Church, Englewood, N. J., and at Temple Bethel, New York, gave her first recital November 21. Gladys Axman was soloist at the Hotel Plaza morning musicale, November 19. The following day this young artist appeared as Santuzza ("Cavalleria Rusticana") with the San Carlo Opera Company in Boston. Mme. Axman has been booked for appearances in Bridgeport, Conn.; Elmira, N. Y.; Easton, Pa.; Marietta, Ohio; Philadelphia, Baltimore, and several other appearances in New York City.

Dorothea Edwards sang Laura in "Gioconda" on Sunday last with the American Opera Company at the Gotham Theatre, New York, taking the engagement at four hours' notice.

Martha Handley, soprano, appeared at the Ridgewood Country Club, November 15, when she sang eight numbers by American composers.

Louise Mertens, contralto soloist of the Brooklyn Tabernacle and first alto of Temple Bethel, New York, appeared in Haverhill, Mass., November 13. She has recently made some very successful phonograph records, which will shortly be distributed. There is never a lack of enthusiasm and activity at the studio or among the artists of this well known instructor.

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FERNANDO CARPI TENOR of the Metropolitan Opera

AS GUEST WITH THE CHICAGO OPERA

Special Engagement for Almaviva in "Barber of Seville," December 3 and 5

WHAT THE CHICAGO CRITICS SAID:

Chicago American: This season's first performance of "The Barber of Seville" passed into record as one of the remarkable triumphs of the year. It seems Campanini at last has discovered the secret of ideal combination in his casting. Last night marked a really wonderful "Barber," the comedy pregnant with the atmosphere of an Italian Comedy Française, as it were; "high comedy" at its best, smart, clever, discriminate, the merry making of ladies and gentlemen reflected by the elite of the lyric stage.

Carpi was a most agreeable surprise. His entrance was achieved with the proper dash and spirit of the Spanish gentleman cavalier. He was costumed with much taste and wore his clothes like an "elegant."

This same grace and distinction are also the chief characteristics of his vocation. He has a smooth tenor voice, but his manner of phrasing as well as the coloratura execution were a veritable singing lesson. After his serenade, which he modulated into the most delicate mezza-voce and shaded to perfection, he received a salvo of applause, leaving no doubt as to his welcome among us. I must add that he is very much at home upon the stage and has an ingratiating pantomime and command of facile gesture.

Chicago Herald: Fernando Carpi, a guest artist from the Metropolitan, sang in a voice of agreeable quality and with lucidous ease the music assigned to the Count. He made a good impression and proved himself to be well versed.

Chicago Daily News: These roles were all sung and played with inimitable skill. Fernando Carpi was the best Almaviva



Chicago Journal: The reason to account for the presence of Carpi is that he is an extremely good Almaviva, and that in the face of the corps of fine tenors that the organization claims as its own this season.

Almaviva is a rôle of remarkable difficulty. It makes nearly as many demands upon the tenor as the rôle of Rosina does upon the soprano. Many have been called but very few have ever been chosen as suitable for the part.

There was never any danger with Carpi. It was a delight to hear the certainty with which he ripped out the florid passages of the serenade. There was never any question of his ability to negotiate them, and this with a quality of voice that was very nearly ideal. He did not bang and yell quite enough as the disguised military inebriate to extract all the comedy that there is in the scene, but in the next act as the bogus music master he was once again fully in the picture. No one in the history of the company has struck so high an average in the rôle.

Chicago Tribune: Fernando Carpi, long in possession of the rôle and its traditions, came on from the Metropolitan to do Almaviva; and he was bulky, with the precise style and touch the part required. Mr. Campanini is long on good tenors.

we have heard with our company during its existence. He has a very smooth and flexible tenor. It has a fine quality and is used with uncommon intelligence.

He also is a good looking person and has some dramatic talent. His solo in the first act was very well sung and he made an important figure through the entire performance.

CLAUDIA MUZIO

The World's Greatest Tosca

Two appearances in the Role with the Metropolitan Opera in Philadelphia, Dec. 4, and New York Dec. 6

How the Critics Appraised:

In Philadelphia, Dec. 4

Muzio's clear soprano was more than equal to the severe demands of the part, and showed to especial advantage in the exquisite passage "Non la sospiere" in the duet with Cavaradossi in the first act and in her imploring appeal to Scarpia, "Vissi d'arte vissi d'amore," at the close of the second, although the intense dramatic situation at this point is apt to distract even the attention of the singer from the music itself.

The opera throughout was acted with a spirit and consistency rarely equaled. Muzio especially revealed an amazingly high conception of the dramatic possibilities of the part of Tosca, particularly in the second act, where her work with that of Scotti reached a very high point of stage presentation, leaving entirely out of consideration the difficult vocal parts.—*Evening Public Ledger*.

Miss Muzio brings to the character of Floria Tosca, the Roman singer, a personality that visualizes it with completeness of illusion. She seems, in fact, to be Tosca herself, having exactly the correct type of Italian beauty, with a "grand" manner well adapted to the assumption of tragic emotions. The entrance to the cathedral, the scene of coquettish jealousy with her lover, the artist Mario, and the meeting with Scarpia, at once showed that she was quite en rapport with the part, and the intense scene with Scarpia in the second act, culminating in his murder and the placing of the candles at his side and the crucifix on his breast, was carried through with the effect of real tragedy.

But even the exacting "business" of her role did not cause the singer to slight the music, and her firm, clear and sympathetic tones at all times heightened the effect of her acting. The popular "Vissi d'arte e d'amore" aria—which many a soprano has "murdered" more cruelly than Tosca does to death the villainous Scarpia—was sung with gratifying ease, certainty of intonation and appealing depth of feeling.—*Evening Bulletin*.



© Mishkin, N. Y.

AS FLORIA TOSCA.

Chief honors, both vocally and dramatically, went to Miss Muzio, however. Her "Tosca" has the Latin fire and passion which others have lacked, and her warm, vibrant voice is a constant delight. Visually she is ideal. There was depth of mood as well as splendid voice control in her singing of the "Vissi d'arte." Her acting in this scene carried a real thrill to even the most blasé auditor.—*North American*.

In New York, Dec. 6

Muzio's impersonation, with never-to-be-forgotten memories of Milka Ternina, was, and is, worthy.—*Evening World*.

Floria Tosca is a part to which Muzio's beauty, voice, and temperament are particularly well suited.—*Globe*.

Muzio has improved her Tosca greatly. Always gifted for the part by nature, art has now entered into her conception. She is no less emo-

tional than at her debut in the role, but she shows greater restraint, both of song and of action. Needless to state, her beauty is in itself a reason for her enactment of the part.—*Tribune*.

The part is one peculiarly suited to her vocal gifts and her personality. Without much demonstrativeness she suggests with insinuating charm the ardent nature of the singer, her passion for Cavaradossi, her quick jealousy, and her desperation. The music's expressive qualities find a good medium in her voice.—*Sun*.

Tosca is a part peculiarly suited to her methods, temperament, and appearance. In the great scene with Scarpia she was a figure of compelling interest. She sang the "Vissi d'arte" aria with intense pathos and in the final act was the central figure both vocally and histrionically.—*Herald*.

Personal Representative

FREDERIC McKAY, Longacre Building,

New York City

BOSTON AND THE DITSONS

A Volume to Commemorate Boston's Musical History and the Progress of the Oliver Ditson Company

The MUSICAL COURIER recently received a new book, "Notes on Music in Old Boston," by William Arms Fisher, chief editor of the Oliver Ditson Company, the famous American firm of music publishers.

American readers will of course have no difficulty in identifying the old Boston referred to on the title page of this volume. It is not the old town in Lincolnshire, England, where the hermit Botwulf took up his abode many centuries ago. His name in Latin form became Botulphus, and the old English chronicle of the year 654 says that the ancient name of Ichanho was changed to Botulphus Town. A thousand years later the name had been polished down to Boston, when the English settlers in New England founded, or planted, as they said, the city now called Old Boston in this extremely interesting volume. In this book of about one hundred pages is to be found a general sketch of Boston's musical progress from its foundation in 1630 to the beginning of 1918. The object of the book is to outline the history of the great music publishers and sellers, Oliver Ditson Company. This history is interesting in itself to all music lovers in the United States, for there can hardly be imagined any person, musical or unmusical, who has not at some period of his or her sojourning in America seen or heard music published by the Ditson firm. But William Arms Fisher, a musician of selling merit, who has been associated with the Oliver Ditson Company for more than twenty years, has gathered together a great number of old wood cuts, drawings and photographs, and has peered into many a quaint and curious volume of forgotten lore to compile a volume that has an historical value far above the ordinary book of dates and price lists issued in the interests of the trade.

The history of music in Boston during the eighteenth century is practically the history of American music. William Billings, the patriot composer, gets several paragraphs of praise, as he deserves. It was not his fault that his musical skill was crude. He did his best and has left his mark, though he was undoubtedly more patriot than composer. To give a list of all the names the book contains would be to reproduce the book, however, as the author has been very brief. His pages are packed full of information and are not padded out

with moralizings and romances.

There are sixty-six illustrations in all, including buildings, views, maps, music and portraits.

The contents of the volume are: Boston Common; The First Seventy Years; The Eighteenth Century; Some Early Book and Music Shops; The Nineteenth Century; Site of the Haymarket Theatre; Fifty Years More; Chronology of the Oliver Ditson Company; The Ditson Building.

Ditson and Liszt

The author says that Oliver Ditson was born October 20, 1811. He might have colored that plain fact with the romance of connecting the date with October 22, 1811, when Franz Liszt came into the musical world two days after Oliver Ditson. And then he might have pointed out that the baby Oliver, having beaten the baby Franz by two days at the start, the man Ditson outlived the man Liszt by two years at the finish. No doubt the Puritans of eighteenth century Boston would have pointed a moral and drawn a pious conclusion concerning the extra two years vouchsafed unto the godly citizen of Boston, but William Arms Fisher has stuck to musical facts and kept his pages free from the gloomy reflections of an erstwhile citizen of Boston, the reverend and learned Cotton Mather.



THE NEW BUILDING OF THE OLIVER DITSON COMPANY, 178-9 Tremont street, Boston, first occupied in September, 1917.

THE GROWTH OF A GREAT BUSINESS.

In 1835 Oliver Ditson established in the little store at 107 Washington street, shown at the right of the left hand picture, the business which now, as the Oliver Ditson Company, has grown to such huge proportions. The pictures from left to right, show the successive buildings in which the business has been housed as it grew.



1835-1838.
107 Washington Street.

1838-1844.
135 Washington Street.

1844-1857.
115 Washington Street.

1857-1877.
277 (now 451) Washington Street.

1877-1891.
449 Washington Street, taken as an addition to 451.

1891-1901.
453-63 Washington Street.

1901-1904.
New ten story building at 451 Washington Street.

1904-1907.
First Tremont Street Building, No. 150.

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(STEINWAY PIANO)



GODOWSKY

MY VISIT TO TOLSTOY

By Sacha Votichenko

In the latter part of April, 1910, I received a letter from Count Leo Tolstoy asking me to pay him a visit at Yasna Polyana, his beautiful country estate. Tolstoy was deeply interested in the ancient legends and folk-songs of the different nations. He knew that I had been engaged for years in gathering material along these lines, and he wanted to hear of my experiences. I had lived among peasants in many disguises, obtaining much valuable information which it was impossible to acquire in any other way.

I wrote a hasty note of acceptance, and, after canceling numerous engagements, I soon started on the journey which ended in what I shall always regard as the most wonderful adventure of my life. I am sure nothing that the future may hold in store for me will ever be able to compare with this experience, for a talk with Count Leo Tolstoy was like the long dreamed of privilege of a conversation with some great superman.

When I arrived at Zaseka, the station, I had my first glimpse of the inconsistencies which seemed always to surround Tolstoy's life. The sleigh which awaited me was drawn by three horses harnessed in a row. This was an obsolete custom of the country, which Tolstoy continued to practise. The butler, on the other hand, was dressed in the pompous uniform of the day, while Tolstoy, lord and master of the domain, met me at the door with outstretched arms, robed in the simple garb of a Russian peasant.

I soon found that everywhere the home life of Tolstoy revealed the most extraordinary contradictions and extremes. The house was large, but simple in design, and there was an air of hospitality about it which put the stranger immediately at his ease. The extravagant uniforms of the servants stood out in shining contrast to the rustic costumes worn by Count Tolstoy and his youngest daughter, who was deeply in sympathy with her father's philanthropic tendencies. She was a large girl, who dressed in the style of a Russian Cossack, finding it easier to perform her daily tasks in this strange apparel. I noticed that the peasant clothes worn by Count Leo Tolstoy seemed only to accentuate the dignity of his bearing and the beautiful spirituality of his countenance. No photograph seems to have done Tolstoy justice in this respect. He questioned me extensively, especially in regard to my research work in Russia and Siberia, for he was deeply interested in the legends and folklore music of his native land.

Tolstoy Like a Child

In spite of his great age, Tolstoy's manner, when engaged in conversation, reminded one of the eagerness of a little questioning child. He spoke to me with great speed and versatility of the music of Persia, India, Egypt, France and Finland. After listening to him for a short time, I felt that there was indeed no field of knowledge that the master's great genius had left unexplored. Our conversation was suddenly interrupted as Tolstoy was called to an adjoining room. I learned later that a poor student, having no means of continuing with his university studies, had written to him for financial aid. Tolstoy was never deaf to such appeals, and immediately ordered that the necessary amount needed to cover the expenses of the boy's education should be forwarded. But, in spite of the Count's orders, his family had as usual interfered and the money

UNSOLICITED REMARKS ABOUT

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Program Making

Encores, as a rule, form an ironic commentary on the programs they attend, for they probably gauge the public's taste more accurately than the public itself is aware. Selected not so much for their musical value as for their power to please, often possessing no deeper virtues than a certain superficial attraction or a long standing popularity, trivial or hackneyed, as the case may be, the very fact that they are sure to find favor with an audience unconsciously reveals the musical level of that audience. And in view of the time and labor expended by artists in gathering together a rare and unusual program, and the anxiety they experience lest these novelties will fail to tickle the jaded ears of the modern concert goer, it gives one food for thought to find that, no matter how great the music, it will be a Mendelssohn Spring Song or a Dvorák Humoresque that will bring the most rapturous applause—or some special number that the artist has previously endeared to the public.

The only artistic objection to encores is that they usually break the continuity of a program. Unless they are chosen with regard to both the style and spirit of the particular group to which they respond and are in such perfect accord that they can be used as connecting links between groups, they are little more than musical excrescences, intruding upon the delicate arabesque of sound and color and rhythm, disturbing that fine adjustment of moods so necessary to the balancing of a program, and marring the pictorial effect of the pattern as a whole.

Yet even these are preferable to that deadliest of all encores—the repetition of a number. Never by any chance does it have the full flavor of the first hearing, the fine rapture of the initial mood. The miracle cannot be repeated and the result is only a certain flatness and wearisome lengthening of the program. After all, if there must be encores, if we must have spring songs and humoresques and "Little Grey Homes in the West," why not put them at the close of the recital, so that the artistic integrity of the program can be preserved?

HENRIETTA STRAUS.

Music on My Shelves

Now that the wave of interest in American and Allied music has engulfed pianists as well as singers, I would like to remind the former of the twenty-four negro spirituals transcribed for the piano by S. Coleridge-Taylor, the Afro-English negro, and so far, the most gifted composer of this musical race. Of these spirituals, Southeast Africa is represented by four, South Africa by two, West Africa by one, the West Indies by one, and America by the remainder. The African ones are freer and more martial on the whole, and have more of the element of the dance in their rhythm, such as "The Stones Are Very Hard," "Song of Conquest," "Oloha," and the "Bamboula," the last being of the West Indies. They are all rhythmic, of course, as they depict primitive emotions, but the American spirituals are more "personal and tender," full of pathos and beauty and religious fervor and glowing with the hope of deliverance from slavery. Among these are the deeply poignant "Deep River" and "Sometimes I Feel Like a Motherless Child" and the more jubilant "Going Up," "Run, Mary, Run," and "My Lord Delivered Daniel." As to their treatment for the piano, it is best, perhaps, to quote Coleridge-Taylor himself on the subject: "What Brahms has done for the Hungarian folk music, Dvorák for the Bohemian, and Grieg for the Norwegian, I have tried to do for these negro melodies. The plan adopted has been almost without exception that of the theme with variations. The actual melody has in every case been inserted at the head of each piece as a motto. The music which follows is nothing more nor less than a series of variations built on the said motto. Therefore my share in the matter can be clearly traced, and must not be confounded with any idea of 'improving' the original material any more than Brahms' variations on the Haydn theme 'improved' that." So well has Coleridge-Taylor succeeded in his task, that one is inclined to wonder why pianists have not yet recognized the musical and concert value of his labors and welcomed on their programs this wonderful "music of bondage."

HENRIETTA STRAUS.

had not been sent. As an argument, the pleading relatives brought up the thousands of similar petitions coming to Yasna Polyana from all parts of the world. But in this particular instance it seems that the young student, disillusioned and unable to bear the disappointments of life, and, last of all, robbed of his faith and confidence in the master's goodness, shot himself in Moscow. Great was the wrath of the Count. After a long time of agitated talking, Tolstoy came back to the room where he had left me, but he was deeply depressed and passed by me without a glance or a word.

In the evening, after I had played some old Russian music for the Count and his family, Tolstoy beat me three times successively at chess. Then we retired to the Count's study, where once more we spoke of the ever interesting legends, superstitions and folklore music of the Russian peasantry. During the rest of my visit to Tolstoy's home most of our time was spent in this manner—talking, studying and comparing notes on the subjects that were so dear to our hearts.

On one cold, bitter winter's night I said good-bye to Count Leo Tolstoy with a feeling of deep sadness and sincere regret. As the horses drove me swiftly over the white, solitary plains, I was still under the influence of his magnetic charm and soul stirring personality. I have lived freely among peasants and I have played in many of the most famous palaces abroad, but nothing in my varied experience as an artist, traveling over many parts of the civilized and uncivilized world, can compare with the pleasure and inspiration which I gained during my short visit to Russia's great poet, novelist and philosopher.

Soder-Hueck Studio News

Dorothy Beach, mezzo-contralto, sang at the McAlpin Hotel, New York City, November 22, at a patriotic society concert. Her beautiful rich voice and splendid vocal art showing to best advantage in Fay Foster's "The Americans Come," John Philip Sousa's "Where Poppies Grow in Flanders Fields," and the "Star Spangled Banner," which she had to repeat to satisfy her audience. Miss Beach will sing at the Delmonico, New York, December 13.

Walter Mills, the American baritone, was engaged to sing at the Hotel Vanderbilt, New York, December 7. His concert tour in early January has been extended by an engagement at Plattsburg, N. Y. Mme. Soder-Hueck announces a series of musicales and receptions to be held every first Sunday of each month, beginning with January, at her spacious vocal studios in the Metropolitan Opera House. Compositions of our leading American composers, sung by professional singers, will be a feature at these musicales.

Maude Tucker Doolittle's Studio Musicale

Quite a good sized audience gathered at Maude Tucker Doolittle's studios, 536 West 112th street, on Wednesday evening, November 20, to see and hear a demonstration of her junior class work. The children have been developed under the "Perfield System."

Mrs. Perfield was present and gave a very clear exposition of some of the principles of the pedagogy, after which Mrs. Doolittle gave the children rhythmic and harmonic dictation, also short melodies to sing and reproduce on the piano. Twenty chords on a single tone were spelled and sung by the different little tots, to the amazement of those in the audience.

The copy books showing the neat work of the children's manuscripts were passed around for inspection, and the program closed with the playing of their original compositions, each child having several. These little pieces showed fine feeling for form and melody. Particularly interesting were those played and composed by one little child of seven. Mrs. Doolittle holds these open classes every month. They are free to the public. The next one is scheduled for December 18.

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CONCERTS IN GREATER NEW YORK

(Continued from page 25.)

heard to particular advantage in Massenet's "Il est doux, il est bon," from "Herodiade." She showed evenness of tone and admirable breath control. After this number and "Viens Aurore," arranged by A. L. Miss Masson was requested to add two additional songs as well as an encore, "The Bird"—a lilting, delicate little number which was charmingly interpreted.

Miss Masson's last group included "An Old Swiss Song," by Eckert and "June" and "The Years at the Spring," by Mrs. H. H. A. Beach. The Swiss song was most unique and attracted considerable comment and applause. Charles Gilbert Spross was at the piano.

Lucile Orrell played numbers by Dvorák, Moszkowski, Colterman, Rimsky-Korsakoff and Saint-Saëns. She is an interesting artist and her work gave pleasure. Several encores were demanded.

Mr. Giorni, who played at the Biltmore on Friday, again acquitted himself with distinction. His pianistic equipment is of the finest and in such numbers as Chopin's waltz in A flat and the polonaise in A flat, the Paderewski "Legende," and Rubinstein's staccato étude, he reached great heights.

SUNDAY, DECEMBER 8

Raoul Vidas, Violinist

Raoul Vidas, the young Roumanian violin virtuoso, a short time ago was almost entirely unknown to American audiences. However, at his debut in Carnegie Hall, New York, on November 10, he established himself among the best exponents of violinistic art now before the public and deepened this impression on Sunday afternoon, December 8, when he gave another recital at Carnegie Hall, New York.

Among the audience at this second recital were many who heard him at his debut, and who were attracted because of the assurance of hearing again an artist of authority. Indeed, no one was disappointed, as Mr. Vidas not only upheld the excellent impression previously made, but strengthened his position in the musical world. He is a dignified and musically player; his tone is of a purity and lusciousness seldom heard, which is characteristic of the French school of violin playing. His bowing is facile and reliable.

His program opened with Leclair's "Chaconne," beautifully played, in which his vigorous attack, and carrying tone, particularly in double stops, were much admired. Bruch's G minor concerto and Beethoven's romance in G were rendered with musicianly insight. His other numbers were "Perpetuum Mobile," Ries; "Nocturne," E flat, Chopin-Sarasate; and "Gypsy" airs, by Sarasate. During the recital Mr. Vidas was obliged to give seven added numbers. Walter Golde accompanied.

The Symphony Society

Toscha Seidel, the announced soloist, being one of the belated victims of the influenza, his place was taken at the Symphony Society's Sunday afternoon concert by Efrem Zimbalist. He played the same number that Seidel had chosen, Lalo's Spanish symphony. Reports said that Mr. Zimbalist had not played the familiar work in two years past and that he got it up with only two days' practice. If so, all the more credit to him, for he played it excellently, with dash and vigor, and with a true sense of the values of its rhythmic piquancies. The audience thoroughly enjoyed it.

On Mr. Damrosch's program the most interesting numbers were three old Flemish folksongs. In an orchestral dress prepared by Arthur de Greef, a professor at the Brussels Conservatory, they represented extremely clever work on the part of Professor de Greef and formed a delightfully contrasting group, the first, sentimental; the second, real humor in music; and the third, quite a miniature symphonic poem of martial character, the underlying folksong being a political gibe of old days at the Duke of Alva. Altogether they were a splendid piece of workmanship, and one hopes to hear more from the Belgian. The other items of the program were the Mozart G minor symphony and d'Indy's "Istar" variations.

Mayo Wadler Delights Hippodrome Audience

On Sunday afternoon, December 1, Mayo Wadler played at a concert which was given at the New York Hippodrome. Mr. Wadler's numbers included "Swedish Dance," Juon; "My Native Home," Smetana; "To the Warriors," Burleigh; "Old Melody," Sinding, and "Norsk Rhapsodie," Lange. Of course, there were several encores, which the appreciative audience insistently demanded. Mr. Wadler never played better than he did upon this occasion. His fine big tone, facile bowing and colorful interpretations were a source of delight to the large audience.

Other names appearing on the same program were Eva Didur, Leone Zinovieff, Adamo Didur and Leo Ornstein, with Eugene Bernstein and Bertha Klemen as accompanists.

Gala Concert for Newsboys' Christmas

A splendid program was given under the auspices of the New York American, Jack Smith, manager, for the newsboys' Christmas, at the New York Hippodrome, on Sunday evening, December 8.

Although the names of John Charles Thomas and Orville Harrold were listed on the program as representing the concert field, only Mr. Thomas appeared

and sang three charming songs, accompanied by Romayne Simmons.

Another feature of interest and amusement was the "Good Luck, Sam" ballet of the Camp Merritt Company, which gave a number of clever interpretations. Elizabeth Duncan coached the boys. Numerous other features kept the great audience in good humor all the evening.

Dr. Carl's Choir in "Samson"

Dr. William C. Carl, organist and musical director at the Old First Presbyterian Church, continued his highly laudable practice of giving performances of the standard oratorios at the Sunday evening services on Sunday evening, December 8, when "Samson," by Handel, was sung as the second of the winter's offerings. Seventeen of the principal numbers were listed, the excerpts being given by the regular quartet of the church—Margaret Harrison, soprano; James Price, tenor; Christine Barr, alto, and Vivian Gosnell, baritone—as the soloists, and the chorus of twenty voices. Such presentations of the oratorios as these are not only good to hear but excellent from a musical educational standpoint. Many of the works which Dr. Carl chooses, as for instance the present one, are seldom heard today. The participants, carefully coached by the director, give an excellent stylistic performance of the solos and choruses, and Dr. Carl himself presents a vivid picture of the orchestral accompaniments on the organ. These services, as was again the case last Sunday, are always attended by audiences which completely fill the church.

Renato Zanelli, a New Baritone

The name of Renato Zanelli is, with this short notice, introduced for the first time to the music public of the United States, for Mr. Zanelli has only been in this country for a few weeks and expects to leave it within a few weeks more. He is a young baritone whose home city is Santiago de Chile and is visiting here just now with a younger brother, a student at the University of Michigan, Ann Arbor, and the veteran Maestro Angelo Querze, who originally came from Bologna, Italy, but who has been in Santiago for many years past, teaching the young idea how to shoot vocally. Mr. Zanelli is his prize pupil and one of whom he has every right to be proud.

The young man, as the writer of these lines can testify, is gifted with a baritone voice of truly exceptional beauty



RENATO ZANELLI.

Baritone, of Santiago de Chile.

and power, which has been capably trained by Maestro Querze, and he sings with taste and intelligence. The particular characteristic of the voice is its virile masculinity. Its excellence may be judged from the fact that Cleofonte Campanini after one rendition offered him the chance to appear with Galli-Curci, singing the principal baritone role in "Dinorah," but Mr. Zanelli, who started in to be a lawyer and only turned to music a comparatively short time ago, wished first to gain experience elsewhere rather than to debut at Chicago. He will appear in a recital at Ann Arbor during the present month and leave early in January as principal baritone of the company which Innocenzio Siligardi is to take on a long tour through South America, beginning in Para. Mr. Zanelli is an artist who is sure to be heard from later on in high places in the operatic world.

Change in Pavley-Oukrainsky Tour

The extended tour of the Pavley-Oukrainsky Ballet and the Little Symphony, which was originally booked for the Middle West this fall, is to take place next spring instead. The change was made necessary because of the many interruptions in the proposed itinerary caused by the influenza quarantines.

Concerning Peter Pan, of Romances en Costumes

Peter Pan reveals himself!

Most of you know me—I congratulate you. Many of you love me—I always reward you. Some of you don't

believe in me—I pity you! Just a few of you have never even dreamt of me! I introduce myself, Peter Pan, and for your benefit, herewith my creed:

I believe in the tale of the frog as he croaks to his mate in the pond, when the waters gleam 'neath the moon's wide beam reflects the stars beyond. I believe in the buzz of the honey bee as he ruthlessly robs each flower, and I know the bud will become a rose in spite of its thorny dower. I believe in the wood, with its cooling moss and the delicate fern at its side, in the bird's full throat, and the sombre note cast by the forest's pride. I believe in the sky and the air and the sea, and as well, in the earth and the rock, and over them all, in the soul of the man who opens his door to a fairy's knock!

And now—I wish you well! (I never say goodbye).

MERCED DE PINA,
As Peter Pan.Carpi to Sing
in Havana

Fernando Carpi, the Metropolitan Opera House tenor, and regarded

as the foremost exponent of the role of Almaviva in "Barber of Seville," has been in demand for that role in Chicago, where by special arrangement he made two appearances recently. Havana, too, desires to hear Carpi again after his success there last season, and he has contracted to sing at the current performances in the Cuban capital beginning about December 15. Mr. Carpi was scheduled to leave New York December 11 for Havana. However, that city is anxious to hear him not only as Almaviva, but also in other roles, among which will be Alfred in "Traviata," Elvino in "Sonnambula," Nemorino in "L'Elisir d'Amore," Carlo in "Linda di Chamounix," and others. In all these works Mr. Carpi will sing opposite Mme. Barrientos. The popular tenor is expected to return to New York about January 10 to resume his activities at the Metropolitan. Later in that month he is engaged again for several special performances at the Chicago Opera with Mme. Galli-Curci.

Gabilowitsch with Philadelphia Orchestra Here

The Philadelphia Orchestra will give the second of its series of five New York concerts at Carnegie Hall, Tuesday afternoon, December 17. Ossip Gabilowitsch, the distinguished pianist who has recently assumed the leadership of the Detroit Orchestra, will be the soloist. Special interest attaches to the work which he will play, the brilliant C minor concerto of Rachmaninoff, as the composer recently has come to America. The program will have also Brahms' third symphony and the "Capriccio Espagnol" of Rimsky-Korsakoff.

Victory Sing at Washington

Fifty thousand Government employees were given a partial holiday last Saturday to take part in a "Victory Sing" as a celebration of the signing of the armistice, in observance of "Britain's Day." The exercises were held near the White House, and the throng numbered about 100,000.

Lieut. David Hochstein Missing

Just as the MUSICAL COURIER goes to press, the Music League of America announces that Lieut. David Hochstein, the violinist, is reported missing, not having been heard from since participating in a battle near Verdun early in November.

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BOSTON DISCOVERS AMERICAN WEDDING MARCH DATING FROM 1651

Judge Sewall It Was Who Trod the Measure—Rosenblatt Fills Symphony Hall
—Aurore LaCroix Delights in Recital—Dai Buell,
Pianist, Plays in Home City

Boston, Mass., December 7, 1918.

At a meeting of the New England Historic Genealogical Society in Wilder Hall, December 4, a quartet of mixed voices under the direction of Arthur B. Keene, of Lynn, sang several compositions associated with the early Colonial history of the Massachusetts Bay Colony. One number of special interest was Judge Sewall's Wedding March, written in 1651. John Albree, of Swampscott, read a paper on "The Art of Singing in the Old Bay Colony" and in connection showed several ancient music manuscripts.

Rosenblatt Fills Symphony Hall

Cantor Josef Rosenblatt, assisted by Stuart Ross, pianist, gave a concert in Symphony Hall Sunday afternoon, December 1, to an audience which filled the hall. The program included Mr. Rosenblatt's musical settings of the Hebrew texts, "Ov Horachim" and "Omar Rabbi Elisor"; the tenor aria from the last act of "Samson et Delilah"; Massenet's "Elegie"; the Yiddish folksong, "Auf dem Pripitchuk"; "Eili, eili," arranged by Mr. Rosenblatt; "Kol Nidre," arranged by Bruch; Colombine, Leoncavallo; lullaby, Gretchaninoff; "Questa e Quella," from Verdi's "Rigoletto." Mr. Ross played "Soirée de Vienne," Liszt; "Habanera," Chabrier; "Country Waltz," Weber-Ross; and Chopin's octave étude in B minor.

Mr. Rosenblatt has an unusual and interesting voice; it has brilliancy, warmth and flexibility which may well be the envy of many a coloratura soprano. With all this, his upper tones are full and resonant, operatic in character and at all times manly. He sings with enthusiasm and abandon, never stinting himself on his high notes of which there were an abundance. As was to be expected, his most effective singing was in his liturgical numbers, where his vocal abilities were given ample and abundant opportunity for display. The compositions, for the most part, are replete with rapid scale passages, trills and every conceivable type of embellishment, Oriental in color and nearly all written in the minor mode. Mr. Rosenblatt's voice and style are evidently the product of generations of Jewish singers versed in the music of the synagogue. It would be impossible for a Western singer of today, in one short life time, to grasp all the small details of style and finish which give that inimitable color to music of the foregoing type; it is not a question of notes and intervals alone but more properly one of instinct.

Mr. Ross played with brilliancy and in excellent taste.

Aurore LaCroix

Aurore LaCroix, pianist, gave a recital in Jordan Hall, Saturday afternoon, December 7, and scored for herself an unusual success. Her program was as follows: Prelude, sarabande, minuet, and gigue from Bach's Partita

No. 1; sonata, A minor, op. 42, Schubert; scherzo, étude, E major, étude, A minor, Chopin; scherzo and serenade, Blanchet; "Slumber Song," Weber-Liszt; concert study, Liszt; and theme and variations in A minor, Royce.

Miss LaCroix is a young pianist whose success has been honestly earned. In 1915 she was the winner of the contest held by the Federation of Women's Clubs and sent by that organization to play at the San Francisco exposition. Since that time her progress has been steady and uninterrupted until today she has gained for herself an enviable position in the ranks of feminine pianists. Her program was one of great interest and presented in a sincere, unaffected manner and her success was unqualified.

She has, above all, an uncommonly beautiful touch and a remarkably smooth flowing technic. In interpretation she is poetic and imaginative and she invested the Schubert sonata with a romanticism which did ample justice to the lyric beauty of its content. The Chopin scherzo and étude in A minor were especially effective and, judging by the applause, pleased her audience most. She did not think it necessary to play any of the usual, more or less bombastic "show" pieces nor did she make any attempt to impress her audience with masculinity but was content to stand on her merits as a womanly pianist. When occasion required, she gave ample evidence that she was sufficiently equipped with power.

Music Lovers' Club

The second concert of the season under the auspices of the Music Lovers' Club of Boston was given in Steinert Hall, Monday morning, December 2. The program was varied in interest and presented the following artists: Philip Bruce, tenor; Helen Allen Hunt, contralto; Elizabeth Siedoff, pianist; Hazel Clark, violinist; Marjorie Patten-Friend, cellist. Each of the artists appeared in a group of solos and all were obliged to respond to well earned encores.

Dai Buell in Recital

Dai Buell, one of Boston's most gifted young pianists, gave a recital in Whitney Hall, Brookline, Monday evening, December 2, under the auspices of the "Arts and Letters Club." Miss Buell played a program of wide scope, including works by composers from Gluck to Debussy. Miss Buell is a pianist of many attainments and played her program with skill and discrimination. She is not only a facile technician but imaginative and poetic in interpretation. Her reputation is wide spread and well merited and she does not confine her programs to familiar numbers alone.

New England Conservatory Notes

Martha Baird, winner of the Mason & Hamlin prize for 1917, is the piano soloist of the "Secret of Suzanne" company under the direction of Kingsbery Foster, now touring the South and West, and later to be heard in several New England cities.

The first recital of the dramatic department of the New England Conservatory of Music was given in Jordan Hall Friday and Saturday evenings, December 6 and 7. The program consisted of "Grimaldi," an original pantomime by Clayton D. Gilbert, music by Charles Bennett, presented for the first time on any stage; "Rise Up, Jennie Smith," the prize winning one act play in the Drama League's patriotic competition, and two Watteau pictures, "The Idyll of the Carp" and "Ninette and Ninon," after poems by Austin Dobson.

The Sigma Alpha Iota Sorority gave a tea for the benefit of the New England Conservatory Red Cross Auxiliary in the reception room of the conservatory, Tuesday afternoon, December 3. The pourers were Mrs. George W. Chadwick, Mrs. Wallace Goodrich, Mrs. F. Addison Porter, Mrs. Charles Dennee, Mrs. Chauncey D. Allen and Martha Perkins. The affair was under the charge of Madeline Reed, president of the sorority, and a committee of five other members.

Notes

Arthur Foote is the president of a new organization formed for the purpose of conducting community sings at the South End Music School. Arthur Phelps, assistant to Dr. Davidson, of Harvard University, will direct the singing, and the meetings will be open to the public.

Helen Allen Hunt gave a tea Friday afternoon at her studio in the Pierce Building in honor of Caroline Hudson-Alexander, who is soloist at the First Church of Christ, Scientist, and now a resident of Boston. R. S.

Case-Dilling in Art Frame

At the most recent of the Central Concert Company series in Detroit, Anna Case and Mildred Dilling (harpist) were the attractions. But not only the musical events of the occasion called for comment. The Detroit Times and the Free Press both speak of the beauty of the stage setting furnished by the management. The Free Press comments as follows:

The gentlemen who run the Central Concert Course of entertainments have eyes for the artistic in stage adornment as well as in music, and last evening when the curtain rose in Arcadia auditorium, the audience assembled to listen to a joint recital by Anna Case and Mildred Dilling indulged in a spontaneous ripple of applause at the sight of a setting of green and gold against a background of black velvet. Somewhat later Miss Case appeared suddenly from a break in the center of the expanse, adorned in a gown built along oriental lines and conforming in color scheme with the hues of the stage setting.

Chenal and Marcoux Not Coming

Among the operatic artists whom present European conditions have prevented from coming to America this season are Marthe Chenal and Vanni Marcoux. They were to have been members of the Chicago Opera.



H. DENTON BASTOW.

On December 4, Mr. Bastow and Frederick W. Vanderpool interested a large audience at the Rainy Day Club. Mr. Bastow possesses a splendid tenor voice, and assisted at the piano by Mr. Vanderpool, gave much delight in the rendition of such songs as "I Did Not Know," "Values" and "Regret," by F. W. Vanderpool, and "They Shall Not Pass," "Mine Honor and My Love," "Smilin' Through," by Arthur Penn. As encores he gave "Ring Out Sweet Bells," "Caro Roma" and "Freedom for All Forever," by B. O. Hilliam. That the afternoon was a successful one is shown by the following lines by Amy W. Kingsland, a member of the club: "Those were fine songs and did you proud. I had formed an idea that Mr. Vanderpool was much older, he writes so forcefully. He has written some gems of songs. Anyway, hurrah for the house of Witmark!"

Selinsky Quartet in Honolulu

Honolulu, November 3, 1918.

An inspiring evening of chamber music was given by the Selinsky Quintet of the Philharmonic Society of Honolulu, at Mission Memorial Hall, Friday, November 1, to a second house crowded to the doors. Rebecca Clarke, viola, was the soloist. She drew from her rare old Gran-cino viola a peculiarly rich, mellow tone in the Wolstenholme romanza and the capriccio of Haydn, and which was most effectively brought out in her own arrangement of an old French tune, which she played as an encore. Miss Clarke was fairly smothered with flowers.

The Tchaikowski Trio, the Mendelssohn Quartet in E flat, and a quintet group at the end, composed of the nade), Kreisler; "Night in the Rockies," Gardner, and Brahms Hungarian dance, made up a program that, performed as it was by this group of artists (Max Selinsky, first violin; Mrs. A. B. Ingalls, second violin; Rebecca Clarke, viola; May Mukle, cello, and Jessie Masson, piano), compelled the attention of the audience and roused great enthusiasm. A. B. I.

Werrenrath to Occupy Artistic Territory

Reinald Werrenrath has started his winter season with a rush of engagements, having fourteen dates for the first five weeks. The tour started in Dayton, Ohio, November 12, where he appeared as soloist with the Chicago Symphony Orchestra, and on November 15 and 16 appearances were made in Chicago. From there he went on a north-western trip, appearing in Moorhead, Minn., November 20; Superior, Wis., November 22; Winnipeg, Man., November 25, and Minneapolis, Minn., November 27. The baritone returns to New York on December 3, to sing the "Vita Nuova" with the New York Oratorio Society at Carnegie Hall. Three Pennsylvania engagements follow: December 4 in Punxsutawney, Pa., December 6 in Uniontown, and December 9 in Scranton. December 12 he appears in Morgantown, W. Va., December 13 in Cleveland, Ohio, and December 17 finds him reappearing in Chicago, Ill.

New York will hear Mr. Werrenrath throughout the season at many important concerts. His recent Aeolian Hall recital marked his first appearance; on December 3, with the New York Oratorio, the second; the next New York recital, January 1, the third; January 14 at Carnegie Hall with the Humanitarian Society, the fourth, and subsequent ones will be announced later by his managers.

Important Engagements for Klibansky Pupils

Lotta Madden, artist-pupil of Sergei Klibansky, the well known New York vocal instructor, has been engaged to sing in Handel's "Judas Maccabeus" with the New Choral Society (conductor, Louis Koemmenich), at Carnegie Hall in February.

Betsy Lane Shepherd has the following concert engagements in December and January: Johnstown, Altoona, Harrisburg, York, Lancaster, Pa.; Baltimore, Wilmington, Washington, Richmond, Norfolk, Petersburg, Roanoke, Charlotte, Columbia, Charleston, Savannah, Jacksonville, Tampa, Macon, Atlanta, Birmingham, Montgomery, Mobile and New Orleans.

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High, in G min.; low, in E min. Price, 75 cents.

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Herbert Witherspoon—A Practical Idealist

"A practical idealist" is a term which can be applied to very few in this mundane world, but Herbert Witherspoon, teacher and well known basso, formerly of the Metropolitan Opera Company, is just that. For years before he took up teaching, during his great successes as one of the most artistic and talented singers to grace our operatic stage, Mr. Witherspoon had ideals. Then they were only theories—now they have become a practical and well established institution. When saying institution, let it be clear that the definition of the word, as interpreted by Mr. Witherspoon, means not a school or establishment, but a system of laws.

In other words, his studio represents his ideals. It is a means of preparing the finished artist for whatever career he elects, whether concert, opera, or oratorio, but it is in no sense a school with a humdrum routine or regular curriculum. It has none of the dry, set, metronomic, soulless methods of many of the modern schools, yet it more than covers all the essential points that heretofore were considered obtainable only in the above mentioned institutions.

Mr. Witherspoon's outlook is broad, far reaching and comprehensive. He knows what a man requires for an artistic career, and he supplies that requirement. What is more remarkable, he does it all under one roof. If there is any detail of a professional career needed, it can be found in the Witherspoon studio in the hands of competent teachers. The organization is under the individual direction of Mr. Witherspoon, who exercises the greatest care over the careers of his pupils.

"It may seem trite to blame the war for another change that is taking place," said Mr. Witherspoon, "but I really feel it is doing something toward giving the American student a different idea of a career. He seems to take everything, his career included, with more seriousness than heretofore, and being in a more receptive mood, it is easier to show and prove to him what it means to be an artist. There is no short cut to art. I want very much to show the American pupil that he must have what has always

under my personal supervision. As I have not the time to give every pupil a lesson every day, Graham Reed acts in the capacity of my assistant."

Mr. Witherspoon is not only a man artistic to a superlative degree, but a practical one as well. He practices what he preaches and lives his theories, thereby proving them sound.

His pupils, what they have accomplished and what they represent in the field of music, are the best examples of his work. Florence Hinkle, who as yet has not appeared on the operatic stage, despite many offers, is one of the most talented sopranos appearing in this country today, and is known as having few equals in concert and oratorio. In the operatic field he has prepared such well known artists as Mabel Garrison, whose past performances at the Metropolitan Opera House and whose singing and interpretation of seven leading roles at Ravinia Park this year will be remembered for years to come; and Lucy Gates, another coloratura soprano, who since studying with Mr. Witherspoon has appeared successfully with the Society of American Singers this season as Antonia in "The Tales of Hoffman" and in the title role of Maid Mistress. Merle Alcock, Lambert Murphy, Olive Kline and Dicie Howell are among the pupils whose names mean much as concert artists as well as oratorio interpreters of high artistic standing.

Walter Greene, Carl Formes and John Quine are three excellent baritones, all of whom sing in concert and appeared in the season at the Park Theatre with the Society of American Singers, as did Mary Kent, contralto. Mr. Greene's first New York recital took place on Thursday afternoon, November 21, at Aeolian Hall, and Mr. Quine's will be given later in the season. Mr. Formes was sched-

uled to leave New York to sing leading roles with the La Scala Opera Company for the entire 1918-19 season, and Miss Kent likewise was engaged as a member of this company. Mr. Witherspoon has a number of other pupils whose careers he is guiding with great care.

Racine and Green Bay Looking Up Musically

According to plans just completed, Green Bay, Wis., and Racine, Wis., have cooperated in order to develop a high class concert clientele in those cities. Acting together with the Racine Woman's Club and Margaret Rice (manager of the Twilight Musicales in Milwaukee) the Enna School of Music at Green Bay will present four concerts, the artists to be Arthur Shattuck, the Trio de Lutece, Marcia van Dresser and Arthur Alexander. The last named gave the first recital in the series there on November 18. It is planned to extend this course of concerts so as to cover at least half a dozen other cities in Wisconsin. The purchase of tickets for the series entitles the holder to enjoy the best music at a very modest expenditure.

Appropos, the second season of Miss Rice's Twilight Musicales at Milwaukee (for the benefit of the home relief department of the National League for Woman's Service) will enlist the services of Arthur Alexander, Olga Samaroff, the Trio de Lutece and Gabrielle Gills.

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"With correct tone emission and vowel formation go clear diction—in English and every other language chosen as a medium—impeccable rhythm, careful use of rubato, comprehensive phrasing, and above all judicious use of the breath. To my mind, breath control is the all essential as it is the fundamental control of the voice. I will not dwell on that now, as it would take an entire chapter to express it in detail.

"Along with these vocal details come other important necessities. An artist should know several languages, and not only have correct diction, but know what he is singing about. That is why I have provided for those who wish to have the best teachers at a minimum rate, in the person of Vito Padula for the Italian and Mlle. Margel and de Ginsheim for French. I consider all my departments, outside of the voice, of equal importance, and give them the same careful attention. When a pupil tells me he has decided to elect church music or oratorio as his ultimate aim, I urge, as in any branch of the profession, a repertoire and training which will prepare him for just that. Fortunately I have been able to obtain the services of Dr. Arthur Mees, who besides being the conductor of the Worcester Festival, is in a class by himself in the oratorio branch of a singer's education. Dr. Mees will give a series of lectures throughout the season, about six in number. Again I have been fortunate in being able to announce a series of lectures by the eminent music critic of the New York Morning Sun, William J. Henderson.

"For my operatic pupils, of which I have many, there is a class in acting, under the direction of Jacques Coint, who has been so successful with the operatic productions presented at the Park Theatre for the Society of American Singers. For the pupils who require sight reading and analysis, there are classes under the direction of George Wedge, and Edith Griffing is in charge of the practice coaching. My departmental studio, as I call it, is entirely

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OPINIONS OF THE PRESS

Toscha Seidel's Scandinavian Triumphs

Toscha Seidel's brilliant entrée at Carnegie Hall last April was one of the most sensational debuts this country has ever known. And this success was achieved purely on artistic merit. There was no advance heralding whatever. Yet this latest of those wonderful Auer pupils, in spite of his youth, is already a great celebrity in three European countries, Norway, Sweden and Denmark, and the glow-



TOSCHA SEIDEL,

Made from a photograph which was taken when he was appearing in the Scandinavian countries.

ing accounts written about his playing in the Scandinavian papers would fill many pages of the MUSICAL COURIER.

Now that his status as a violinist in America is established, a review of his triumphs in those northern countries, where he began his public career, will be found of interest.

His first public appearance was made at Christiania in September, 1915, when he was fourteen years old, and his debut was such an extraordinary success that it was followed by five concerts, all of which were sold out. As for the critics, rarely has such enthusiasm been disclosed by the Norse press. The Morgenbladet, one of the principal dailies of the Norwegian capital, said:

Toscha Seidel is a phenomenon! He possesses the qualities that distinguish the great virtuoso. He overcomes the greatest technical difficulties with consummate ease; he has a brilliant trill, a large, beautiful tone, and his cantabile is wonderful. His playing of Tchaikovsky's concerto was gigantic, and in Wieniawski's polonaise he produced a bravura effect of the first rank.

Other criticisms of his debut were of the same caliber. The King and Queen were present and both showed the liveliest interest in the phenomenal boy.

No sooner had the reviews of his Christiania successes reached Stockholm than offers came from that city, and his debut in the Swedish capital soon followed. It was made under most brilliant auspices in the Royal Opera House. Other concerts followed, and they were repetitions of his Norwegian triumphs. The royal pair took the keenest interest in him. The King and Queen both attended three of his concerts, and he was also invited to play before them at the palace.

The Stockholm critics were quite beside themselves. O. Moralis, critic of the Svenska Dagbladet, the chief daily paper, in a lengthy review of Seidel's debut, declared that he was opposed to the public appearance of prodigies on principle. He confessed, however, that in such an exceptional case of genius as Toscha Seidel all rules and prejudices must be set aside. He wrote, among other things:

When Seidel plays one feels that one is listening to a mature master. We have heard, perhaps, the same technical perfection from other prodigies, but not one of them has revealed such artistic

maturity. In our skeptical age few people believe in miracles, but when listening to this little wizard it seems as if the traditional laws of nature had been suspended. Such rare attributes cannot be acquired by industry and energy. They are the gifts of nature. And yet it is an uncanny feeling to hear this child play such a bravura piece as the Tchaikovsky concerto with a passion and a many energy as though he had lived a long and eventful life. The boy's tone is big and resonant in forte and of a touching tenderness in piano. His rhythmic energy is unbelievable, and yet he phrases with wonderful freedom.

Tamaki Miura "the Butterfly of the World"

Tamaki Miura was engaged by Maestro Campanini for two guest performances of "Madam Butterfly." Mme. Miura went to Chicago and conquered everyone, including the famous impresario. The critics, severe and otherwise, were swayed to great enthusiasm by Mme. Miura's magnificent work. Before reproducing some of their reviews, it should be interesting to note that as the result of the little Japanese artist's phenomenal success, Campanini has engaged her for next season to appear not only in "Butterfly," but also in "Iris," "L'Oracolo" and "Chrysanthemum." Mme. Miura



TAMAKI MIURA,

The Japanese prima donna who achieved a veritable triumph with the Chicago Opera Association in two performances of "Madam Butterfly." Mme. Miura has been engaged by Campanini for the entire next season, and she will be heard in the leading roles of "Iris," "Chrysanthemum," "L'Oracolo" and "Madam Butterfly."

will, however, give two performances of "Butterfly" in New York during the company's first week at the Lexington Theatre, in February.

Edward C. Moore in the Chicago Post of November 20 said:

Tamaki Miura was the Butterfly of last night, in a performance amended, broadened, ripened and enriched. Where in that tiny body she finds the mechanism to produce the amount of tone that is so easily at her command is one of the mysteries of music. She is of pocket edition size among sopranos, but her voice is a whole library.

She is a wonderful, delightful little person, is Mme. Miura, as fascinating to watch as a set of Japanese color prints, more pleasant to hear than many another singer of twice her poundage. Grand opera is an agreeable entertainment, but one is not able to believe in its drama very often. Miura's Chio-Chio San comes nearer to being creditable than any impersonation in the Italian school I am able to think of at the present moment. The grace of her, the charm of her, the propulsive emotional quality, grave, gay, impassioned, or tragic, and always the beautiful singing, are separate and wholly distinct delights. Taken in combination, one is ready to swear that she is the one Butterfly of the world.

Frederick Donaghey wrote in the Chicago Daily Tribune:

Miura is in possession of so much for her calling that the restrictions imposed by race are regrettable. Her voice is sufficient to carry her through the traffic of any role that can otherwise absorb her definite identity, her vivid gift for acting, her opulent stage sense. The Japanese put herself more adroitly into the ensemble of last night's revival than when first heard in the part three years ago, and she gave to the gathering which looked and listened to something to be remembered as good art.

Lucy Gates Delightful, Troy's Verdict

The opening concert of the Chromatic Club, Troy, N. Y., given in the club's reception hall on November 21, was a most welcome one to the music hungry people of that city. It was a source of great pleasure to them to have the cadenza take the place of the influenza.

George Barrère's Little Symphony and Lucy Gates, soprano, provided the program, which pleased a large audience. Miss Gates is a singer with a wonderfully fresh and flexible and far flung voice. In the words of the Troy Times of November 22:

Lucy Gates was thoroughly delightful. Range of voice, purity of tone, electric agility in execution—these are the qualities of a singer of deservedly high repute. Her chief distinction, that of florid utterance, was shown at its best in the "Una voce poco fa" and in her closing number, "Swiss Echo Song." Miss Gates added to her program the Swiss song, "A Song of India," Rimsky-Korsakoff, and a cuckoo song. The orchestral accompaniment, elegantly harmonized, added much to the effect of the singing. This was particularly noticeable in Buzzi's "Under the Greenwood Tree," and the stirring union of voice and instrument made an appeal that was irresistible and unforgettable. Miss Gates' piano accompaniments were played by a sailor lad, a member of the orchestra. Throughout the evening the applause by the audience was extraordinary in its vigor.

Merle Alcock's First Providence Appearance

Merle Alcock's recent appearance in Providence as soloist with the Boston Symphony, Henri Rabaud, conductor, elicited much favorable comment from the Providence dailies, as evidenced by the following excerpts:

Merle Alcock sang for the first time here and proved to be an artist with an unusually fine voice. Strong and vibrant, it is of beautiful quality and carries above full orchestra. Possessed of much personal charm, her sustained singing of the well known "Largo" and the clean cut performance of the Verdi aria brought her an ovation. The velvet of youth is on her voice, which is splendidly "placed," and she possesses artistic qualities of a high

MERLE ALCOCK,
Contralto.

order. After her final number she was obliged to return again and again to acknowledge applause.—Evening Bulletin.

Merle Alcock, contralto, was the soloist of the evening, and she, too, shared in the welcome tendered to the rejuvenated orchestra. Verdi's aria, "O Don Fatale," from the opera "Don Carlos," was delivered with graceful unction and fine artistic sincerity.—Providence News.

Her singing caused nothing less than a sensation. She is the possessor of a true contralto voice such as one rarely hears. Of wide range, it retains in top, middle and lower registers the real diapason quality which is its finest possession. Her singing of the Handel "Largo" was a superb piece of vocalization, her voice being clearly heard above the orchestra. Later in the program the Verdi aria, beautifully rendered, was greeted with prolonged applause and repeated recalls for the singer.—Evening Tribune.

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OPINIONS OF THE PRESS

"Leginska Held Her Audience Spellbound"

"Famous Pianist Plays with Burning Intensity and Fiery Sweep." These were the headlines of the Bangor Daily News following the remarkable little pianist's recent appearance at the Maine Music Festivals in Bangor and Portland. Appended are the notices in full:

Music lovers of eastern Maine again paid tribute to the wonderful pianistic skill of Ethel Leginska. The audience sat spellbound under the sway of what is undoubtedly the greatest woman piano player of the century. There is a fiery sweep to her playing that carries all before it and her style has burning intensity. The lights and shadows of her first program number, Liszt's concerto in E flat, were rendered with exquisite grace, and finely differentiated gradations between the extremes. She was recalled many times.

Among the stars that have blazed across the musical firmament of eastern Maine, none have made a more powerful appeal, achieved greater triumphs, or shown with more extraordinary luster than Ethel Leginska, the pianistic marvel. She is dynamic in energy, a musical Joan of Arc, a genius moved by unseen powers, and only from inborn inspiration could such restless, dramatic, super-playing emanate. Within all her work there is presented the touch of the master. The accurate sense of dramatic values. Energy raised to the nth power. A delicacy of tone, the ease of perfect knowledge, and a power of reflexes that only time and inborn talent combined can ever possibly achieve.—Bangor Daily News, November 20, 1918.

"PIANO WONDER FEATURES CLOSE MUSIC FESTIVAL."

Ethel Leginska, the wonderful young pianist, has visited Maine on several occasions. Since her earlier appearances, her art has grown and her work is more finished, and her perfect assurance is a very convincing factor. The first impression with this unique artist is always amazement at the perfect ease and facility of her technic. Her mastery of the instrument is of course an acknowledged fact and her beautiful liquid tones are a marvel.—Portland Sunday Telegram, November 24, 1918.

"LEGINSKA'S PIANO NUMBERS UNRIVALED TREAT."

She played for her opening number, Liszt's concerto in E flat, Director Chapman being at the second piano. Of Leginska's playing, little in the way of analysis need be said. Indeed here is an artist who defies analytical criticism and merits appreciation. Already Portland knows and appreciates the masterly qualities of her playing, the brilliance of her tonal effects, the originality and effectiveness of her interpretations, and her almost unrivaled technic.—Portland Sunday Press and Times, November 24, 1918.

La Croix Piano Recital Praised

It was an interesting piano recital which Aurore la Croix gave in Aeolian Hall, New York, on October 17. Miss la Croix, who was born in Boston, is a very attractive and talented young woman, and well deserved the applause given her by a most appreciative audience. A few of the many favorable newspaper comments which she received are given below:

It is not often that a young performer discloses so much ability to hold the interest of exacting listeners, to whom her playing appealed strongly by reason of its grasp of the essential nature of the singing tone and by its musicianly insight.—New York Sun.

She played Schubert's sonata, op. 42, at the opening of her concert, and in a moment the discriminating amongst her listeners had reason to know that here was an interpretative artist of thoroughly musical fiber, one with the imagination that could penetrate to the heart of a composition and repeat its throbbing pulsings so synchronously as to evoke an echo from the hearts of the listeners.—New York Tribune.

She revealed a talent that is unquestionable.—New York Evening World.

She interpreted with effect a program which included a scherzo, two preludes, a nocturne and an etude by Chopin, in which she was most successful, and pieces by Weber-Liszt, E. R. Blanchet and Edward Royce.—New York Herald.

In a varied program, Miss la Croix proved herself a pianist of individuality and thoughtfulness, with a technical equipment fully equal to the task of translating her intellect and her emotions into sound.—New York Evening Mail.

La Croix Piano Recital Praised

Betsy Lane Shepherd sings in many concerts, always making a hit, for she knows how, with her beautiful voice and artistry, to "put it over." The most recent instance of such success is when she sang in Newark, N. J., November 20, when the Newark News said in part:

Besides having a voice wide in range and ingratiating in quality, Mrs. Shepherd is technically and mentally well equipped for any task she sets for herself in the interpretation of songs. Her tones are so flexible and her management of them so firm that her singing of the "Que Rusculetta" by the Eighteenth Century Paradies, and of the Norwegian cattle calling folksong was delightful. In the latter, her stimulation of the echo was an artful feat in tone production. In other lyrics, particularly John Prindle Scott's "The Wind's in the South," La Forge's "The Sanctuary" and the old Italian "La Romanella," her expressive phrasing, pure diction and feeling for style wrought appealing effects.

Werrenrath's Singing "Shines Like a Highly Polished Gem"

Now that the influenza epidemic is waning, the concert season is again on in full swing throughout the country. Dayton, Ohio, formally opened the 1918-19 course of the Civic Music League on Tuesday evening, November 12, in Memorial Hall, presenting Guionar Novaes and Reinold Werrenrath in joint recital. In speaking of the latter's appearance, the Dayton Journal had the following to say:

The fact that Mr. Werrenrath had to catch a Chicago train prevented the program from lasting until well near the midnight hour, so insatiate was the audience. When his magnificent baritone was heard in the fine bravura of the Kipling songs which Werrenrath has made so intimately his own, the enthusiasm of the huge audience could not be restrained, and he was recalled again and again. But Werrenrath has fine musical instinct, and he can paint as well in the miniature as in the big, broad strokes of the stirring war songs or the operatic aria. This was shown in the songs "Drink to Me Only with Thine Eyes" and similar offerings used as encores, and in the exquisite "Vision Fugitive" of Massenet, which was one of the best things he gave. After hearing him several times on the concert stage, Dayton music lovers agreed last night that Werrenrath's polished and refined voice, not only his vocalism but his interpretation, until his singing shines like a highly polished gem.

The Dayton Daily News of November 13 praised Mr. Werrenrath's art as follows:

His magnificent baritone, coupled with his discriminating intelligence, found wide range in the splendid program of last evening and bears out his reputation as a program maker.

Graham Harris Plays with Detroit Orchestra

Graham Harris, one of the leading violin instructors of the Detroit Institute of Music, also is a member of the Detroit Orchestra, recently appeared as a soloist at the second of its "pop" concerts. He not only scored a resounding success with the public, but also stirred Carl Schier, the noted Detroit critic, into writing the following review in his paper:

Mr. Harris played the D minor Vieuxtemps concerto. His . . . was full of fire and virility; it was well poised, to a large degree authoritative and in the adagio was colored with genuine "jetic feeling. If possible, Mr. Harris should play at one of the pairs of subscription concerts.

Wells in Two States

John Barnes Wells recently visited interior cities, singing, as he always does, with fine success, echoes of which are as follows:

John Barnes Wells, tenor, supplied the place of the announced soloist. The striking thing about him is his skill and taste as a singer. He "gets over" everything that he attempts; his audience listens to each number with decided pleasure, and feels, as they come along, that every one is an exceptional gem. This sustained interest, this avoidance of monotony, is evidence of high interpretative ability, and Mr. Wells is a master at it. He presented eighteen numbers, and added two encores, and there wasn't a dull moment. All were in English, excepting the aria from "La Bohème," and they called attention to his skill in enunciation, for scarcely a word was lost. Two were compositions of his own, and they gave great pleasure of their fun and brightness. He did nothing better than the "Mammy Song," which made his first encore—a marvel of expressive enunciation and interpretative skill. Mr. Wells may be sure of a warm welcome if he comes our way again. No one who heard him Friday night would want to miss him.—Toledo Blade, November 25, 1916.

Mr. Wells never fails to give pleasure. His charming voice is so well poised, so artistically used, so noticeably smooth and flowing, that he seems to sing without effort. His long program of

songs did not by any means satisfy the demands of his audience, and he kindly responded to many encores.—Elmira Advertiser, December 3, 1913.

John Barnes Wells uses his beautiful tenor voice with rare skill. He is now one of the most finished singers on the concert stage.—Cleveland News.

Braslau's New York Recital, December 29

Sophie Braslau will give her annual song recital in Carnegie Hall on Sunday afternoon, December 29. Included in her program is a group of four songs by Gabriel Sibella, which will be accompanied by the composer.

Freda Tolin Recital January 18

Freda Tolin's Aeolian Hall, New York, recital is scheduled to be given on Saturday evening, January 18.

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Huge Audience Greet Initial Program of Season—
Flori Gough a Remarkable Child Cellist—
"Travels of Dumb Editor"

San Francisco, December 2, 1918.

After a month's delay and uncertainty caused by the influenza, the San Francisco Symphony Orchestra started its season with a most brilliant concert on Friday afternoon, November 29. There was a very large audience, one of the largest that the orchestra has ever drawn, in spite of the fact that there is still some timidity about "crowds," of which we have been so persistently warned during the past six weeks by the health board that it is hard to get the fear of them out of our minds. But Alfred Hertz and his orchestra proved an irresistible attraction and almost every seat was taken.

The preliminaries were rather more extended than has been the custom. In addition to the customary "Star Spangled Banner," "America" and "La Marseillaise" were sung with gusto by the whole audience. This being the day after Thanksgiving, it was almost a Thanksgiving concert, and there was a noticeable air of good humor and buoyancy, both in the audience and on the stage. The personnel of the orchestra is almost the same as last season, and there have been some useful additions.

Tschaikowsky, whose fifth symphony was played, Rabaud and Dukas shared the honors of the afternoon and were greeted with hearty applause. The symphony was played upon this occasion for the first time in San Francisco under Hertz, and made a deep impression, though, as always with Tschaikowsky, people seemed prone to argue as to which part of the work they liked the best. It is only with time and many hearings and some study of the score that one realizes what a stupendous work of genius it is and how much there is left to the conductor to do in the way of bringing out parts and maintaining the proper balance, always a difficult thing with Tschaikowsky's peculiar mode of orchestration.

This Hertz did in a most masterly manner, not only carrying out the intentions of the composer, but doing so without any loss of vigor and spontaneity. No less splendid were the interpretations of the other numbers on the program, Rabaud's "Procession Nocturne" and "The Sorcerer's Apprentice," which stands with "Till Eulenspiegel" as one of the rare humorous works in the modern repertoire. Rabaud's work is a scholarly composition but shows no great wealth of inspiration nor depth of feeling. Dukas, on the contrary, is an inspired composer and a masterly

arranger, at least in this one piece. Why he has not done others of equal merit is a mystery.

A magnificent floral display was presented to Mr. Hertz in token of his popularity, and there was much applause, especially at the end of the symphony. It is with a feeling of relief that one realizes that the season here has finally started and that our Symphony Orchestra is in such good hands. Whatever other attractions may visit this city dur-



© Michkin, N. Y.

ALFRED HERTZ,

Conductor of the San Francisco Symphony Orchestra.

ing the season, we have the satisfaction of knowing that we are assured of a long series of symphony concerts under such a skilled conductor.

Stanislas Bem Presents Flori Gough

On the evening of the same day there was a concert of the Pacific Musical Society which offered an unusual at-

traction in the shape of a little pupil of Stanislas Bem, Flori Gough, a wisp of a girl, thirteen years old, who plays like a "grown up." It was with amazement and delight that the audience listened to this child unravel the tangled skein of the Saint-Saens concerto in A minor. With what ease and clarity did she play those rapid passages, with what skill and surety the cadenzas and double stops! Surely this little girl is gifted beyond her years. She is fortunate in her teacher, who has given her a well balanced instruction, so that she handles sustained melody with the same good judgment that is shown in the more florid passages. This was particularly noticeable in the arioso of Bach. She also gave a light and graceful rendering of Popper's "Papillons."

On the same program were Blanche Hamilton Fox and Louis Dimond, the latter a pianist said to be a pupil of Moszkowski, Joseffy, and Carreño, and to have won a composition prize at the Paris Conservatoire. However that may be, he is a good pianist, though somewhat given to excessive bravura, and a pleasing composer, without at the same time giving any evidence of rare genius or great originality.

A Japanese Soprano

Jessica Colbert announces that her community concerts will have their inauguration in January. She plans to have a series of interesting events, at each of which several artists will appear. Among those who will be new to the general public will be the local Japanese soprano, Hana Shimozumi, who is appearing in concert exclusively under the Colbert management. How well this quaint child of the Orient pleases is shown by the following from the Stockton Daily Record:

There wasn't a member of the Saturday Afternoon Club who attended the concert Saturday by Hana Shimozumi, Japanese soprano, but folded her right up in their hearts. It wasn't altogether because she was so tiny, but because her gentle, flowerlike manner and her sweet tones, as plaintive as a flute, were combined with her real beauty of feature to make her utterly adorable. She was as simple and natural as a child. Miss Shimozumi wore her native costume, a handsomely embroidered blue robe with a huge red bow in the back tilted from one shoulder, and a fringed sash of lemon colored silk pendant at one side. She sang in English as well as in French and Italian, without a trace of foreign accent. Her trills and low notes were exquisite. One of her encores was a typical native song, and the plaintive sweetness held all entranced. The lilt of the "Chanson Provençal" also was equally delightful.

"Travels of Dumb Editor"

Speaking of Japanese, the firm of Quincke & Co., Los Angeles, has just published three works by one who calls himself George H. Ono—the use of the name George indicating either that he is part Anglo-Saxon or that he is trying to ape us as to names and perhaps also as to manners, which is regrettable, for the greatest charm of the Oriental to us is just his orientalism. However that may be, he has three works out with extraordinary titles: "Maid-

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en's Composition," "God Moves in Mystery," "Travels of Dumb Editor," "Maiden's Composition" and "Travels of Dumb Editor" are certainly original. The only one of these that I have received so far is the first named. It is a very modern work and original as possible. Ono is a pupil of Spalding, of Harvard University, and shows some skill in construction which, if developed with his strangely conceived harmonies and melodies, should produce something of ultimate interest. I tremble with anticipation at the hoped for receipt of the "Travels of Dumb Editor!"

Notes

Ada Clement, who conducts a successful piano school here, informs me that she is back at work after some weeks of enforced absence due to illness among members of her family during the recent influenza epidemic. Miss Clement begins her normal course on the "Progressive Series"—the Godowsky method—this week. It will be an elementary course based on the thirty-six elementary lessons. The school is very flourishing in spite of the "flu." Miss Clement herself is busy and employs ten assistant teachers, all of whom teach in the school building and whose pupils come under the direct supervision of Miss Clement at stated intervals.

D. M. Linnard, president of the California Hotel Company, has appointed Seiger, leader of the Fairmont Hotel orchestra, to take charge of all musical events at the chain of hotels, which includes the Maryland, Green and Huntington, Pasadena; the Fairmont in this city, and the Ambassador in Atlantic City.

Alexander Saslavsky, who has recently taken up his residence in this city, has received the following letter, which requires no comment, with the exception of our heartiest congratulations:

SYMPHONY SOCIETY OF NEW YORK.

January 7, 1918.

My Dear Mr. Saslavsky:

It gives us great pleasure, as a committee appointed for this purpose, to send you with this letter a loving cup which, as the inscription on it shows, is presented to you by the directors of the Symphony Society of New York, as a slight token of their friendship and appreciation of your distinguished services with the New York Symphony Orchestra for so many years. As the subscriptions sent by our directors for this purpose have far exceeded our expectations, we take the liberty, at the same time, of sending you a little Liberty Bond.

Very sincerely yours,

(Signed) HARRY HARKNESS FLAGLER,
WALTER DAMROSCH,
EDWIN T. RICE, Committee.
F. P.

LOS ANGELES STILL

HAMPERED BY INFLUENZA

Instead of Thanksgiving services, with churches full of devout and grateful people offering praise and giving utterance to their overcharged feelings in pealing anthems

and triumphant hymns, Los Angeles is bidden to stay in its homes. The influenza, like many of our other visitors, seems charmed with our sunny southland and it lingers and lingers, much to our discomfort. However, Mrs. Norton Jamieson, the efficient president of the Music Teachers' Association of Southern California, has again resumed her activities, greatly to the relief and joy of her many warm friends. Her trip to the East is abandoned for the present, owing to her struggle with the influenza.

It is hoped to open the season on December 5 with a recital by Eddy Brown, followed the next day by the first Symphony concert, but conditions are so uncertain that these may have to be postponed.

J. W.

SEATTLE PLEDGES \$100,000

FOR NEW SYMPHONY ORCHESTRA

John M. Spargur Will Lead New Organization, Beginning Concerts in March

After five weeks of quarantine and as a fitting alpha after the omega of the world's war, it is indeed more than a pleasure to announce that the city of Seattle is again to have a symphony orchestra. The executive committee of the newly organized Seattle Symphony Orchestra Society, after a meeting today, made possible this most pleasing announcement. This new society has as its president James D. Hoge, a successful business man, capitalist, a resident of Seattle, and a typical Westerner for the doing of big things in a big way. One hundred thousand dollars was decided by the executive committee to be raised at once, through pledges and subscriptions at the rate of \$35,000 a year to cover symphonic activities for at least three years. The contributors, it is thought, will be the friends and financiers of the old Symphony Orchestra, which was under the musical direction of Henry Hadley, and the late Philharmonic Orchestra, which has during recent years with John M. Spargur been giving six regular concerts a season and the popular Sunday afternoon programs at popular prices.

The Philharmonic organization did not resume activities this season on account of war conditions, but will no doubt become part of the new organization which, commencing in March and running through June, will begin their important musical offerings to this city.

It is more than a satisfying knowledge to the musical world to learn that this city is recognizing that the community must cultivate an understanding of the fine arts and that it is aiding with its wealth as well as applying modern business methods to its advancement. Americans as a whole undertake enterprises with high aim and enthusiasm, and they do not as a rule let money stay them from reaching their goal.

With the society the success it is bound to be, Seattle can hope to have and hear again the best symphonies, oratorios and masses.

The executive committee of the new society is composed of James D. Hoge, president; B. C. Beck, vice-president; J. T. McVay, treasurer; Joseph Blethen, secretary; and John M. Spargur, conductor. The newly elected trustees are: Neal H. Begley, Nathan Eckstein, Joseph Blethen, W. Dwight Mead, Mrs. Frederick Bentley, A. S. Downey, J. F. Douglas, Mrs. F. K. Stuve, James A. Wood, Frederick Bausman, Mrs. C. D. Stimson, J. T. McVay, Mrs. A. H. Anderson, Dr. Henry Suzzallo, B. C. Beck, Herman Chapin, Nellie M. Cornish, H. C. Henry, and Mrs. Trafford Huteson.

Hoffman Arrives

One of the recent arrivals in our city is that of Charles G. Hoffman, a violinist from Spokane, Wash. Mr. Hoffman has a pleasing personality and will no doubt make a host of friends here.

E. E. F.

OAKLAND HAS GREAT

THANKSGIVING SONG FEST

Singing as Bolshevik Cure

Led by the War Camp Community Service, city officials, civic organizations, churches and other public bodies joined together for a great "home welcome to the boys away from home" on Thanksgiving Day. The program provided a song fest in the Municipal Auditorium at 2 o'clock, when a chorus of 450 sailors from Yerba Buena Island sang under direction of Navy Song Leader Charles C. Dunn, to the accompaniment of the Navy Training Station band. Lucy van de Mark sang several patriotic songs. The great auditorium was packed and the community singing was of the heartiest. Another feature of the day was the entertaining at dinner in private homes of ten thousand soldiers and sailors from the nearby camps and cantonments. In the evening a vaudeville show was staged by men from the camps at the Oakland Defenders' Club at 8 o'clock.

Mills College Inaugurates Organ Recitals

The second of the Sunday afternoon organ recitals at Mills College took place November 24 at Lissner Hall, on the campus. William W. Carruth, well known organist of this city, contributed a fine program. May Spaulding, soprano, was vocal soloist, and Evelyn H. Stoppani accompanied. These recitals are given under the auspices of the Y. W. C. A., and the public are cordially invited.

Singing Is Remedy for Bolshevism

James Edward Rogers, of New York, has come to the coast to conduct an important conference of War Camp Community workers. "Bolshevism has got Europe," he declared recently. "It is already here in this country." But his remedy is to keep the people singing, to bring them together in pageants, girls' clubs, men's and women's clubs. "When 25,000 persons sing together," he asserted, "no harm can come near."

Notes

Messrs. Walsh, Hume and Thomas, who style themselves "Some Trio," are captivating the audiences at the T and D Theatre this week with their fine rendering of the songs "Teli It Back to the Marines," "A Rose in No Man's Land" and "When You Come Back." John Wharry Lewis' orchestra is playing "Songs of Yesteryear," in which the huge audiences are asked to sing.

Sunday, November 24, the choir of the First Congregational Church rendered Woodman's melodious composition.

(Continued on page 42.)



EDDY BROWN

The Eminent Violinist

WRITES ABOUT

The
Baldwin
Piano

Foremost amongst the pleasures incidental to my first American tour has been the acquaintance with the Baldwin piano, which in absolute purity of tone and responsiveness of action has, in my estimation, no peer in faithfully voicing an artist's spirit.

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[Signed] EDDY BROWN.

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WHAT THE JURY THINKS**Ysaye-Elman Recital, November 17**

Evening World.
They played in admirable co-operation.

Journal.
The affair proved to be a rather ill-assorted experiment.

Society of Music Friends, November 17

Mail.
There are so many beautiful singing tunes in almost every part of "Rosamunde," and yet it is all so fine, so simply classical. "Rosamunde" makes you think of the morning of the world, a fresh, green, fragrant world, with only a faint shadow of the care that was to come into it.

Journal.
Much of this "Rosamunde" (Schubert) music bears the smudge of the pot boiler. Some little of it is not far from downright mush. None of it has the great Schubert afflatus.

Tosca, November 18

Times.
Farrar "played up" to Scotti and the entire act (second) was a success.

Tribune.
Farrar's impersonation is no longer even a good foil to Scotti's Scarpia.

World.
Crimi's quality during all parts of the performance was genuinely appealing.

Tribune.
Crimi sang well except when he squeezed his voice into a shrill shriek.

Times.
Moranzoni conducted with his accustomed discrimination.

Sun.
The orchestra was frequently louder than was necessary.

Evening Sun.
Farrar's voice was in good shape.

Sun.
Her voice is just now in poor condition.

Herald.
Crimi acted with rare intensity and pathos in the second act.

Sun.
There was no special distinction in his acting.

Tribune.
Miss Ternina was a treat for the eye as well as a delight for the ear and a quickness of the emotions is ineradicable in the memory of the old patrons of the Metropolitan.

Evening Post.
Farrar's Tosca has certainly not been surpassed by the matronly Teuton to whose memory some persons cling.

Evening Post.
Farrar has seldom done the "Vissi d'Arte" with more opulent, beautiful voice.

Mail.
Miss Farrar sang her best aria very effectively, despite the frayed high notes.

Aurore La Croix Recital, November 18

Tribune.
The excellent impression she made at her first recital (two weeks ago) she continued.

Globe.
She played less well than a fortnight ago.

Mail.
She fully justified all the encouraging things that were written about her debut.

Sun.
She disappointed those who had heard her at her first recital and formed a high opinion of her talents.

Helen Jeffrey Recital, November 18

American.
She draws an unusually large tone from the instrument (violin).

Tribune.
Her tone is not especially large.

Evening World.
No bigger, broader tone than she drew, is within memory.

Tribune.
(See above.)

Evening World.
Three times she broke a string and had to retire to replace it.

Globe.
One of the strings snapped in her face midway the Bach chorale and the amazon of the fiddle had to retire precipitately to fit in another. However, she returned to victory. No other string revolted.

Philadelphia Orchestra, Carnegie Hall, November 19

Tribune.
Good words should be said again for the brass.

Herald.
The heavy brass is at times rather strident and raucous.

Herald.
Matzenauer sang the lovely music (Chausson) with full appreciation and poetic feeling.

Tribune.
She sang explosively.

American.
Decidedly the reed players distinguished themselves most.

Herald.
The woodwind as a whole is weak.

Evening Post.
The andantino struck me as a trifle dry in sentiment.

Herald.
The andantino struck me as a trifle dry in sentiment.

American.
Of the symphony Stokowski gave a model performance.

Evening Post.
Throughout the symphony there was a lack of dynamic nuance.

Tribune.
In the symphony the orchestra played with a fine body of tone.

American.
The tone of Stokowski's responsive musical instrument was somewhat dry and hard.

Sun.
The nicely adjusted scale of dynamics develops some exquisite touches of shading.

Evening Post.
There was a lack of dynamic nuance, a bias in favor of loudness.

Times.
Just now the singing of Matzenauer carries us back to the glorious days of Lehmann, and Ternina. Matzenauer was magnificent.

Sun.
Mme. Matzenauer did not sing well.

Times.
Matzenauer's voice is nothing if not richer than last year. It was poured out with heartfelt passion controlled by her beautiful art. Such a combination of voice and presence would be positively oppressive in any woman who had not the directing artistic intelligence of Mme. Matzenauer.

Globe.
Her use of a voice which is hardly short of phenomenal is sometimes a torture to some of her listeners. Yesterday she was most agreeable when not carrying off high notes like a surgeon whittling bone or treating middle tones as a mouthful of hot porridge.

"L'Elisir d'Amore," November 20

Sun.
The charm of her deliciously fresh and silvery voice. Her singing is always that of an artist and last evening she was vocally most admirable.

Globe.
Hempel's voice seemed small and pallid and her singing somewhat cramped until the final tableau.

American.
Hempel sang delightfully last night.

World.
One overlooked Hempel's uneven floriture.

American.
Refreshing charm and spirit were notable in Papi's interpretation of the orchestral score.

Globe.
Papi conducted the orchestra with uneven results.

Evening Post.
As Dulcamara, Didur was in his element. This part suits him in every way.

Globe.
The part is not quite in his field.

Philharmonic Concert, November 21

Sun.
Stransky's reading of Beethoven's fifth symphony is one of some skill.

Herald.
The orchestra conducted Stransky most admirably through the symphony. He had his faltering moments in the final movement, but the orchestra resolutely overcame these.

"Carmen," November 21

Herald.
May Peterson (Micaela) has a pretty voice and gave the aria with no little taste and appreciation.

Sun.
She was in poor voice and produced feeble tone of a dull quality. Her style was decidedly wanting in authority.

Herald.
Monteux gave a colorful and rhythmically piquant rendering of the score with adequate contrast and climax.

Sun.
The general dullness of the representation was not brightened by his efforts.

American.
Farrar's embodiment combines vital force with artistic skill and rises to moments of genuine dramatic potency.

Herald.
She may be quite picturesque-ly girlish, with pleasant little kittenish ways, but she certainly was anything but Spanish and dramatically convincing. Miss Farrar's Carmen might be called Spanish as seen from Broadway.

Sun.
The minor gypsies impersonated by Misses Sparkes and Braslau and Messrs. Bada and Ananian made the quintet go with such spirit that it was the brightest spot in the opera.

American.
The famous quintet of the second act left a good deal to be desired in vocal balance and unanimity of effort.

Evening Sun.
Farrar endowed her role with all its accustomed fire last night, having evidently and happily forsworn all her sensational fireworks. A certain quiescent dullness crept over Miss Farrar's Carmen last night.

Evening Post.
She is departing more and more from the Calvan conception of Carmen; and the more she does so, the less attractive her impersonation becomes. Violence and bizarre experiments do not take the place, in this part, of coquetry and the kind of conduct and allurements that account for the fact that officers and toreadors duel for the favor of this wayward but fascinating gypsy girl.

Betsy Lane Shepherd Recital, November 22

Evening World.
Her voice has quality.

Globe.
Something thick and constricted hampered her production of tone.

"Marouf," November 22

World.
Kathleen Howard did a clever bit as Fatimah.

Evening World.
Kathleen Howard, as Fatimah, the shrew, overacts a bit.

American.
Kathleen Howard, a sufficient-ly shrewish Fatimah.

Evening World.
(See above.)

Philharmonic Concert, November 24

World.
"Scheherazade," with its sweeping colors, was performed in a sweeping style, the Rimsky-Korsakoff spirit was maintained in each of the four movements.

Tribune.
The performance resumed a stolid ineffectiveness and held it to the end, simply adding as food for new and special wonder evidence of a sad lack of conception of the vital value of phrasing in the playing of the solos in Tchaikovsky's "Scheherazade," as well as in the performance of the band.

Sun.
The orchestra was heard to advantage in its numbers. The men were in good form and played with admirable spirit.

Herald.
The voice of the Princess ("Scheherazade") played by the concertmaster, seemed obscured by a cold in the head. Lamentable weakness was disclosed by all the treble strings. Nor was the ensemble always unanimous.

"Boris Godunoff," November 25

Evening Sun.
Papi, as the conductor, did honor to the strange, rich glories of that startling score.

Journal.
Papi waved his baton over the music quite as he does over the worst tinklings of Donizetti.

Flonzaley Quartet, November 26

Telegraph.
Gliere's infinitely intricate and yet gloriously melodious quartet, which by reason of its unique, amazing interweaving of memorable melody with most elaborate technical means, remains the admiration and envy for every writer of string quartets.

Times.
Gliere's quartet . . . without much individual profile.

Evening Post.
About Maynard's "Serenade" even a first performance could leave no doubt.

American.
There is more than can be grasped in the "Serenade."

Samuel Gardner's Recital, November 26

Times.
He boasts an exceptionally finished technic.

Tribune.
His mind and taste and will had more eloquent expression in obvious intention than in achievement.

Mail.
His tone has breadth and a delicate warmth.

Tribune.
There ought to have been more volume and variety of mood and tone in his performance of Franck's sonata.

Evening Sun.
César Franck's sonata he handled well.

American.
Franck's sonata, sapped of all pathos and vehemence, made one think of a deflated balloon. The musical envelope, pin pricked by Mr. Gardner most effectively, dwindled into a limp hanging pouch of crinkly tissue.

Telegraph.
Franck's sonata proved to be the most successful of Gardner's essays.

American.
In Franck's sonata he was tiresome.

Sun.
His playing is marked by beauty of tone.

Times.
His tone is less expressive than brilliant.

Telegraph.
He disclosed a generously strong bow.

Tribune.
His strength was not displayed by his bow arm, which was frequently a halting servant. . .

Telegraph.
He possesses emotional feeling in a high degree.

Herald.
He is usually self contained and apparently unemotional.

Sun.
His playing is marked by fine appreciation of the music he interprets.

Herald.
It is in matters of interpretation that one might be disposed occasionally to disagree with him.

"Madame Butterfly," November 28

Globe.
The public loves Farrar best in the alluring Japaneseries of Cio Cio San.

Times.
The Melrose (Mass.) prima-donna, from year to year, makes her Cio Cio San more Middlesex County, Mass., than Nagasaki.

Mail.
Althouse sang gloriously; after his farewell to Butterfly's little house in the third act there was long applause, not the politely pattering kind, but the spontaneous appreciation of a genuine artist.

American.
The weakest element was Paul Althouse; he showed unmistakable indisposition.

REVIEW OF NEW MUSIC

BOSTON MUSIC COMPANY, BOSTON

"Wedding March," R. de Koven

This new march is the composer's op. 405, and it represents the ripest experience of a musician who has had some of the greatest successes ever won by an American composer. The march is in A major and the rhythm is broad and strong. Every measure shows the practised hand of a facile writer, and the themes are evidently spontaneous. The tonality of F major for the trio gives a pleasing contrast to the A major of the march proper, and adds that brightness which wedding marches should especially have. The composer has been able to get all of his effects without taxing the technical skill of the performer. There can be no reason why this new wedding march should equal in success any of the many works from this popular and highly esteemed composer's pen.

WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON

Scale Development for the Violin, Josef Slenczynski

No doubt the scale is the groundwork of all instrument playing. "In teaching scales by the ordinary method," says the author; "the beginner is often led into a point of view which, like all faulty mental states, soon hinders his true progress. The result is an obvious uncertainty in attack when a key contains many sharps or flats. Note the confidence displayed when a key possesses few or none of these alarming alterations." The author then proceeds to show how the scale should be begun and worked at by the beginner, who has not the slightest idea of the spaces on the fingerboard necessary to form the correct intervals. The method cannot be explained in a brief review. There is plenty of evidence to show that the scale method of Josef Slenczynski is founded on common sense. The book, which is No. 23 of the White-Smith "Teachers' Library," is clearly the production of a violinist who thoroughly understands the needs of the young student.

"As Summer Wanes," Janet M. Grace

This is a brief and simple song of two pages only, into which a good deal of variety has been crowded. It sings easily, and the words, by Edward Sandford Martin, are pleasing.

"God's Service Flag," Gertrude Ross

This might almost be called a sacred song, so far as the words are concerned. The music is tuneful and expressive, filling two pages.

CARL FISCHER, NEW YORK

"Dreams and Tears," "White Lilies," Bernard Hamblen

These are both love songs, finely expressed and elevated in style. They are vocal songs which can be sung with good effect and are not at all of that experimental harmony variety so often produced by young composers who take pride in showing off their cleverness. There is music in these songs.

"Humoresque," "Rigaudon," Leopold Godowsky

These two miniatures, so called, are published separately. They are probably of about the same degree of difficulty though quite unlike in style. The "Humoresque" has a number of chromatic passages and widespread arpeggios, and the "Rigaudon" consists entirely of chords. Needless to say, a musician of Leopold Godowsky's standing is always right in the style implied by the name of the composition. He has kept the old style but has infused enough of the modern to make the "Rigaudon" pleasing to the present generation and, as like as not, to the generations that are to come.

"The Star Spangled Banner," Josef Hofmann

The popular Polish pianist has made a practical and effective arrangement for piano solo of the American national anthem. It is not a paraphrase, or set of variations, or a symphonic study, or anything, in fact, but the tune once through. In the words of Gilbert's "Iolanthe," he "did nothing in particular and did it very well."

ARTHUR P. SCHMIDT CO., BOSTON

"Tunes and Technic," Ruth Leighton

This is a beginner's book for the violin, based on folksongs. The tunes are of the simplest nature and they have singable words printed below the violin part. Section I consists of ten pieces for open strings; Section II, five pieces for the first finger only; Section III, Section I consists of ten pieces for open strings; Section IV, three pieces for the first, second and third fingers only; Section V, seventeen fingers for all fingers. Each section is preceded by a few necessary preliminary exercises for the hand or finger or bow arm. The underlying idea of this book is good. Not the least of its merits is that the young pupil is bound to like it.

"I Could Not Do Without Thee," W. Berwald

This is a sacred duet for soprano and tenor, or for alto and baritone. It is published in the two necessary keys. It is written in a very melodious and natural manner which will make an instant appeal to a congregation. The accompaniment can readily be played by an organist, though the piano will do as well when required. These are all too few good duets.

"Love's Seasons," John W. Metcalf

This deeply felt love song will meet with the approval of singers who can express sentiment of this nature. The composer wrote his own words, and he evidently knew the kind of story best suited to love songs intended for the general public. There are no difficulties to speak of, and the vocal melody is easy to remember.

"Praise to the Eternal One," H. C. MacDougall

The words of this broad and solemn song were written by Richard Watson Gilder, who was moved to write them

by Handel's "Largo," parts of which are skillfully introduced in the music, which is perfectly suited to the ode like nature of the words. It makes a fine concert number for a singer with a powerful voice and the "grand manner." The accompaniment is not difficult for a pianist or organist, but the vocalist should be able to sustain his tones well.

Melodious Studies, Warren Storey Smith

The names of these three studies, which are published separately, are: "The Wind," "Scherzetto," "A May Morning." This kind of music is indispensable to the student. It has a value that the advanced musician is apt to underestimate. It is written for the student, however, and is quite as valuable as the mild romances for children in their reading books at school. These studies are suited to the minds as well as to the fingers of the young performers. They are carefully fingered and well edited in every way. They are worthy of the teacher's confidence.

JOHN CHURCH COMPANY, CINCINNATI

"A Japanese Love Song," Carl Hahn

There is a marked Oriental flavor in this music, both in the vocal melody and in the piano accompaniment. A number of the harmonies are of that modern and international manner which, however, cannot be called Japanese. The song as it stands, nevertheless, is pleasing to an American audience and will doubtless prove effective when properly sung. It is long enough to make a separate item on a concert program.

HAROLD FLAMMER, NEW YORK

"Gypsy Lullaby," Bernard Hamblen

Words and music are both from the same pen. There is consequently a very happy union between the lyric and the melody. "Gypsy Love" is a direct and easily understood song which will cause the singer no trouble. The piano accompaniment is excellent and easy at the same time.

OLIVER DITSON COMPANY, BOSTON

Part Songs for Women's Voices, Victor Harris

This admirable musician and experienced choir director has arranged for three part choirs of women's voices the following compositions by well known composers: "Orpheus With His Lute," by Arthur Sullivan; "Processional," by César Franck; "Golden Moments," by Adolf Jensen; "Love's Spring Song," by Jules Massenet; "Love's Dream," by Franz Liszt. In all of these arrangements the skilled hand of an experienced choirmaster is plainly in evidence. Each voice has music best suited to its character and range and the voices are combined so as to get the maximum of effect with the minimum of effort. The choice of compositions to be arranged was also very happy, for each one is a masterpiece of its kind. Probably the Liszt and Franck numbers were the most unpromising in their original form. Victor Harris, however, has shown himself equal to the occasion.

"At Dawning," Charles Wakefield Cadman

Clarence Eddy is responsible for the very effective transcription for organ of this Cadman melody. The arrangement is appropriately simple, but there are a great number of expression marks and suggestions for registration.

"De Profundis," Homer N. Bartlett

This is a powerful, serious, yet brilliant organ solo. It is in two movements, called recitative and prelude, and it is essentially of the grand school of organ writing with no concession to the pretty solo stops.

Fantasia and Fugue in A Minor, J. S. Bach

The reason this old masterpiece is reviewed here is that the eminent pianist, Harold Bauer, has arranged it as a tremendous concert piece for two pianos. There is ample evidence to show that this fugue was originally composed for the cembalo and not for the organ on which it is always played today. Harold Bauer is therefore justified in taking it away from the modern organ and giving it to the modern cembalo, which is the piano. His artistic judgment in selecting this fantasia and fugue rather than one of the better known organ pieces is shown to be correct. The present arrangement is brilliant and most effective. It will doubtless find its way to the repertoire of all those who take part in two piano performances. The name of the composer guarantees the material and the name of the arranger guarantees the workmanship.

JAMES G. MAC DERMID, CHICAGO

"Make a Joyful Noise," James G. MacDermid

This is a sacred song, being a setting of the One Hundredth Psalm, and has no reference to the din of the peace celebration. It is written on broad and flowing melodic lines and is a grateful song for the voice. The accompaniment sustains the vocal melody well and is thoroughly effective as a bit of piano writing. Church singers in particular are recommended to look into this effective song.

J. FISCHER & BRO., NEW YORK

Seven Songs, Cecil Forsyth

These are art songs, pure and simple, though several of them are as unpretentious as ballads. The names of the songs, with the authors of the words, are: "A Question" (Fiona Macleod), "The Wild Duck" (John Masefield), "Call Me Thine" (S. T. Coleridge), "A Masque" (H. J. Maclean), "The Watcher" (James Stephens), "When the Last Sea Is Sailed" (John Masefield), "Rest" (Irene Rutherford McLeod). They are all serious in expression and are evidently the work of a skilled composer to whom the stately counterpoint of organ music is familiar. The voice parts call for a singer who understands the earnest manner of songs that never become frivolous and rarely relax into the lighter mood of the best ballads. They are far removed from the commonplace and bustling popular song in every way. Some of the accompaniments will require a little study to understand the suspension in the harmony and the progressions in the counterpoint.

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PACIFIC SLOPE

(Continued from page 39.)

tion, "A Thanksgiving Day Ode," under the direction of Eugene Blanchard. The baritone solo was taken by Homer Henley. Other vocal numbers were "While the Earth Remaineth," Tours, and "O, Lovely Peace," Handel. Alma Berglund Winchester, soprano soloist of the First Congregational Church, and voice coach, has recovered from an attack of Spanish influenza contracted from her young son, whom she nursed through the disease.

The lifting of the influenza ban permitted the University of California Glee Club to give its postponed concert on November 22, in the Harmon Gymnasium, Berkeley.

Yvette Guilbert plans to remain in the bay cities for five weeks, says the Oakland Tribune, to conduct for vocal students a "master class" similar to that of Godowsky for pianists. Mme. Guilbert's recent book, "How to Sing a Song," is receiving wide praise from musical critics throughout the country.

"Ring Out, Sweet Bells of Peace," is the title of a new song by Caro Roma. It shows her vision was prophetic, for it was written before November 11. She remarks, "It took me three-quarters of an hour to jot down the melodies and one hour with the script corrector and engraver."

Rehearsals of the music of the elaborate and beautiful Christmas masque and pageant, "The Evergreen Tree," lyrics by Percy MacKaye and music by Arthur Farwell, were commenced this week in the new auditorium of the Defenders' Club by one hundred selected voices.

A public Thanksgiving service will be held in the Greek Theatre, Berkeley, Sunday afternoon, December 1, when an original canticle by Witter Bynner will be rendered. Choral and instrumental music will be features of the program. Prof. Arthur Farwell will direct a large chorus.

An illustrated talk on War Camp Community Service was given by Alexander Stewart at Plymouth Center on the evening of November 29. E. A. T.

A TACOMA MUSICIAN GONE TO FRANCE

The St. Cecilia Club, one of Tacoma's largest choral organizations of women, entertained on Friday afternoon, November 22, at the Woman's Club house with the season's initial reception and musicale, so long postponed. A large and representative assemblage of music lovers enjoyed the program, which opened with vocal selections by Mrs. Robert Louis Shape, a prominent soloist of Montclair, N. J., the only outside artist, with the exception of Ferdinand Dunkley, the club's director. Mrs. O. C. Whitney, Tacoma, pianist, was the accompanist for the club and soloists. The St. Cecilia Club was one of a number of choral organizations of the city from which members were chosen to make up the Tacoma chorus of women, which won second prize at the Eisteddfod festival in San Francisco.

Fine Arts Studio Club Concert

A brilliant opening concert by the Fine Arts Studio Club was given at the Commercial Club assembly rooms on Saturday evening, November 23. The program in detail carried out fully the high standard of artistic excellence which the club has maintained since its organization two years ago. Among artists presented were Mrs. Donald Dilts, formerly of Spokane, a soprano soloist of recognized standing in the Northwest; Capt. J. H. Shaw, of Camp Lewis, a California tenor whose voice is much in demand; and three Tacoma musicians, Rose Schwinn, pianist; Mrs. H. F. Alexander and Agnes Lyons, violinists. The accompanist was Mrs. T. V. Tyler.

Lucille Bradley Gone to France

Overseas bound to take her gift of music to the weary but triumphant soldiers, Lucille Bradley, Tacoma pianist, left New York November 21 under the auspices of the Y. M. C. A. Entertainment Bureau. Miss Bradley has spent the past five years in New York coaching for concert work with prominent teachers, and had established herself as one of the most popular of the music students making the Three Arts Club their home. Accompanying her abroad is the gifted singer, Ethel Myers, of New York, who was also selected for overseas work by the Y. M. C. A. committee. Miss Myers is a niece of Isadore Luckstone, the voice teacher.

Notes

At the third assembly of the Stadium High School, November 22 a delightful musical program was furnished by the Girls' Glee Club and the High School Orchestra of forty musicians under direction of W. G. Alexander Ball, supervisor of music at the Tacoma high schools.

J. W. Bixel, formerly dean of music at Sioux Falls College in Iowa, is directing the rehearsals of the Handel oratorio, "Judas Maccabeus." The presentation is promised early in the new year. K. M. K.

DENVER MUSIC REVIVES AFTER THE INFLUENZA

All Colorado has suffered from "flu." The ban upon public gatherings in Denver was effective from October 6 until the great peace celebration, when the populace went mad and the crowds literally jammed the civic center and the streets. When no further spread of "flu" marked the breaking of the ban, schools, theaters and churches opened again, and musical matters also.

Richard C. Bourk Dead

Richard C. Bourk, one of the most talented and best known musicians of Denver, is dead of double pneumonia, following Spanish influenza. Not only was Mr. Bourk a well known violinist, but he was famous as a composer of orchestral works. In several Eastern cities his symphonic works were produced last winter.

Lawrence Whipp Plays Wurlitzer Organ

Lawrence Whipp (or "Larry," as he is affectionately called by Denver people) gave his first recital on the big Wurlitzer organ on Sunday, November 17. He is a brother of Hartridge Whipp, the baritone, and a most gifted young Westerner.

Community Masks

Hallie Louise Sims was interrupted by the "flu" in an interesting civico-musical experiment. A. J. Lewis,

head of a department store in Denver, engaged Miss Sims to train his clerks in community singing one evening a week. The result gave Miss Sims a mixed chorus of several hundred, among whom she found excellent material and much interest. Needless to say, these young singers cannot achieve much tone through six thicknesses of sterilized gauze and cheesecloth; for, although the "ban" is up, masks are still on, and Denver streets present a fearsome and grotesque spectacle.

Denver Receives Convalescents

Human wreckage from overseas is coming in rapidly to Denver's great recuperation camp. Thousands of plans for the entertainment of these brave men are in preparation, but quarantine is rigid, and until the plague dies out visitors will not be permitted.

The Tuesday Musical

The Tuesday Musical Club opened its season Tuesday evening with an informal reception and short program at Knight-Campbell's. The president, Mrs. George Tunnell, made a welcoming speech, telling of the work for the coming year. Mrs. George B. Richie gave two piano numbers, "Cascade," by Buedel, and "Minuet," by Sgambati. Mrs. Vivian Perrin Stevens sang two songs, accompanied by Henry Sachs, and Jean Laing gave two Kreisler compositions for the violin. L. A. R.

Opera Artists from Haywood

Studios Leave for Europe

Morton Adkins, baritone, and Lois Ewell, soprano, both of whom were leading artists of the Century Opera Company, of New York, and also of the Ravinia Park Opera Company, of Chicago, left last week for six months' work with the Overseas Y. M. C. A. to entertain the soldiers.

The work of these two artists should be most acceptable to the soldiers and people that are busy reconstructing France, for they possess unusual voices and talent and are 100 per cent. Americans. Mr. Adkins very recently sang Sharpless in "Madam Butterfly" with much success at the Park Theatre with the Society of American Singers. It was at the same performance that Orville Harrold made his sensational success as Pinkerton. The continued success of these three artists, all from the Haywood studios, reflect great credit upon their voice instructor, Frederick H. Haywood, who has a studio this season in Carnegie Hall.

Visanska at Camp Dix

Daniel Visanska and his violin were heartily welcomed by the soldiers at Camp Dix on Tuesday, November 19, on the occasion of his playing there for "our boys." This artist is now busily engaged in New York in pedagogical and concert work.



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MINNEAPOLIS LETTER

(Continued from page 10.)

Throng" and Stanley Avery's "Song of the Timber Trail." Reinald Werrenrath was the visiting soloist and he proved himself a fine artist in every one of his numerous songs of Irish, French, English and wartime origin.

The Young People's series of concerts held on a Friday afternoon at 3.45 began on November 29 with a packed house. This season Emil Oberhoffer is following out the same idea that he did the first year of these concerts—that is, to give each instrument's history and have it played as a solo instrument and ensemble groups where it is a leader. So at this concert we heard of the flute, piccolo, oboe and English horn. Minneapolis has some of the finest soloists on these instruments there are in this country in Leonardo de Lorenzo, flute, and Bruno Labate, oboe.

All of Mr. Oberhoffer's verbal explanations were of the greatest interest and these concerts are of real educational value as well as musical pleasure. From the opening song "America" to the closing with "Star Spangled Banner" there was not a moment when the vast audience was out of harmony with the leader and the men. This concert was a huge success.

Notes

Glenn Dillard Gunn, of Chicago, the latest addition to the MacPhail faculty, who comes to the city once a fortnight, was heard in a recital at the Unitarian Church the night after the Knudson concert.

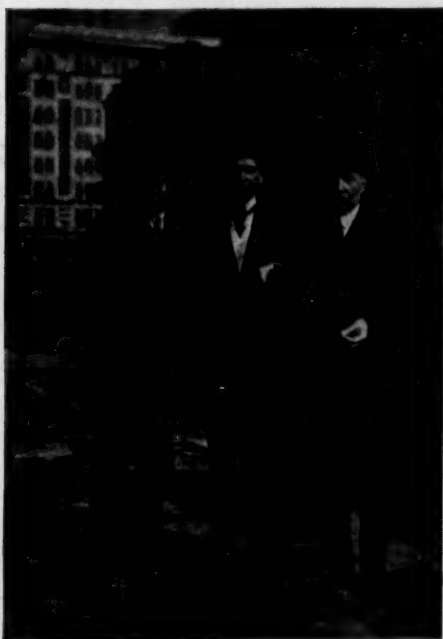
Three deaths of musicians here add sadness to the opening of the season. Gustave Boehle, oboist of the Symphony Orchestra, died October 13. Nellie Hope, violinist, teacher and director, passed away, as did Lillian Ringwall, clarinetist, daughter of the late Oscar Ringwall, one of our best known local clarinetists.

The Civic Music League is a busy organization. Its many members have been giving concerts the whole summer long at the five camps here, making life happy for the soldiers in training, and even making personal friends and giving Sunday afternoons or dinners for them. The new president, Stanley P. Avery, inaugurated the Monday noon lunches at the New England Tea Rooms, and these have been so largely attended that the league has been forced to seek larger quarters and so Dayton's Tea Rooms is the meeting place henceforth. Special guest speakers are present nearly every Monday, and that is where Caryl B. Storrs received his hearty welcome back to the city and his place as critic on the Tribune, after an absence of seven months spent in the Serbian relief work at Salonika. He gave an illuminating talk on the Serbian situation which showed that he knows a lot of other things besides music. Other guest speakers gave fascinating talks.

R. A.

Tarrant and His Artists

Attached is an interesting snapshot showing two well known artists and one well known manager. Robert Haynes Tarrant (New Orleans), the impresario in question, opened his brilliant concert course, The Tarrant



A TRIO IN NEW ORLEANS.

(Left to right) Alfred Cortot, soloist with the Paris Conservatoire Orchestra; Robert Haynes Tarrant, of New Orleans, under whose auspices the Paris Conservatoire Orchestra appeared two nights there, and André Messager, conductor of the orchestra. Photographed in front of the Hotel Gruenewald, New Orleans.

Series, on December 7, with no less an attraction than John McCormack. The first concert of the Paris Conservatoire Orchestra in New Orleans was so pronounced a success that Mr. Tarrant at once arranged for a second appearance, on November 20. The New Orleans public feted the visiting orchestra with all the enthusiastic warmth so characteristic of the hospitality of that lovely city.

Ornstein's Songs

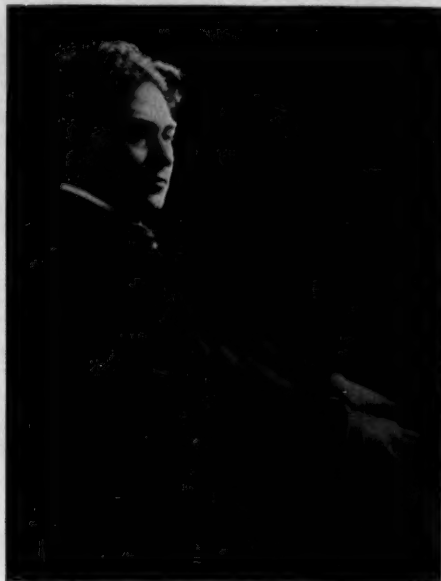
Greta Torpadie, who recently sang Ornstein's "Mother Croon" with enormous success as soloist with the Detroit Symphony Orchestra under Gabrilowitsch, will sing a group of Ornstein songs at her forthcoming Philadelphia recital on December 12. She has selected the following

group: "The Raindrop," "The Nightingale," "The Mother Croon," "Three Moorish Songs" (first time). Mr. Ornstein will accompany the singer.

Bauer's Art for the Musically Needy

To give, and while giving to receive, is in itself a process not entirely devoid of pleasure. That is why it is an exceptional opportunity for New Yorkers to hear Harold Bauer in recital and at the same time contribute to the endowment fund of the Union Settlement Music School.

This benefit will take place in Aeolian Hall on Saturday afternoon, December 21, and Mr. Bauer, who has the for-



Aeolia, N. Y.

HAROLD BAUER.

tunes of the Settlement close at heart has volunteered his services in a program, interesting to all music lovers, from the little miss, still struggling with the technical intricacies of "The Happy Farmer" who refuses to sound happy, to the "grown-ups" who have almost forgotten him. Besides the entire "Album for the Young," Mr. Bauer will play the prelude and fugue in E minor of Mendelssohn, the "Pastorale" sonata of Beethoven, and a group of Chopin, Grieg, Grainger, Debussy and Alkan.

In speaking of the aims of the school, Mr. Bauer recog-

nizes the right of all people to a fuller knowledge of the cultural arts, by which he feels that their spirits may be freed from the bondage of their environment, and he labors toward this end, acting in an advisory capacity on the board of directors and giving of his art and financial assistance when needed.

Otto Kahn's New Booklets

"Right Above Race" (Century Company), by Otto H. Kahn, has just appeared. It is a famous letter on the German born Americans in the war, and other papers, by the Metropolitan Opera chairman. There is a preface by Secretary of the Interior Franklin K. Lane. Another striking pamphlet by Mr. Kahn is "The Menace of Paternalism," handling potently and authoritatively some of the questions that are looming large during the present and coming period of reconstruction.

The Createore Opera Company in Brooklyn

The Createore Opera Company played a week's season at the Montauk Theatre, Brooklyn, beginning December 2. The opening night opera was "Aida," with Virginia Darclee, Jeanne Gordon, Serge Zanco, and Greek Evans in the principal roles. Createore himself conducted. Vocationally the quartet of principals was excellent and in acting they did as well as could be expected in a performance which evidently had not had half the necessary rehearsing. From the standpoint of stage management and chorus handling there was a great deal to be desired. The orchestra played acceptably. This week the company is appearing in Trenton, N. J.

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"Madame Butterfly," November 30 (Evening)

That the public of Chicago is ready to recognize talent and a bargain was evinced by the sold out house greeting Tamaki Miura in her first appearance here at popular prices as Butterfly, in which in the minds of many critics she is incomparable. The balance of the cast was similar to the one which sang it last week, and the Saturday night bargain hunters must be well satisfied this year, as Campanini gives them weekly one of his winning hands and thus enables students as well as others to whom opera means more than jewels and gowns and after dinner parties an opportunity to sit in stalls where heretofore they could only secure gallery seats. The gallery gods, so often absent from the opera on Saturday, literally fight for admission, as they know that the artists billed at popular prices are the same as those who appear before the select at full tariff. A very happy innovation, which shows once more that Campanini is a showman par excellence and the right man in the right place.

"La Bohème," December 1, Afternoon

The promised double star cast of "Bohème" with Mme. Galli-Curci and John McCormack took place as scheduled on Sunday afternoon. The same bill had been announced last season and the opera was then performed minus McCormack, who was snowbound in the plains of Indiana, with Forrest Lamont substituted at the last moment.

Galli-Curci was in splendid mood and she lived up to her reputation. Her Mimi pleased greatly and she added another triumph to her long list. John McCormack, heard here innumerable times in recital, but in the past few years seldom seen in opera, delighted his admirers with his diction and singing. McCormack sings in opera as he does on the concert platform, a high tribute in itself. He and Galli-Curci were tendered a royal reception by the immense audience.

The Marcel of Rimini was on par of excellence with the work of his colleagues. Pavloska made a hit in the "Waltz Song," and her Musette was the best role in which she has been presented so far this season. Huberdeau, always in the picture, reached great vocal heights. Daddi, in the double character roles of Benoit and Alcindoro, was irresistible and the public was convulsed by his antics. Trevisan was more than adequate as Colonne, and Sturani gave an eloquent and sympathetic reading of the score. Stage Director Merle-Forest made several untimely appearances on the stage. Why does the stage director need to be a member of the stage and drill his forces before the audience?

"The Barber of Seville," Tuesday, December 3

Rossini's "The Barber," with Galli-Curci as Rosina, Fernando Carpi as the Count, Stracciari as Figaro, Constantin Nicolay as Bartolo and Vittorio Arimondi as Basilio, with Campanini at the conductor's desk, was listened to by a most enthusiastic audience. Campanini was the vital factor in the enjoyment of the evening as he treated the classical score with his customary reverence, bringing out all the beauties contained in the old opera, which under his forceful but elegant baton was given an entrancing reading. After the overture, admirably rendered by Campanini, he received one of the most spontaneous receptions ever accorded the musical director, in every respect richly deserved. Galli-Curci's Rosina is inimitable. She was magnificent and never sang better. Especially in the "Una voce poco fa" did she reach the high ebb of vocal perfection. Such singing seems uncanny, even to those who are now conversant with her transcendent art. She scored her usual success, singing the "Bell Song" from "Lakmé," and after insistent plaudits "Home, Sweet Home" during the singing lesson.

Stracciari appeared here for the first time as Figaro, a role well calculated to display his numerous vocal gifts. No better singing of the "Largo al factotum" could be expected or demanded. Carpi, a Count Almaviva specialist, won the admiration of his listeners, who rewarded his efforts with rapturous applause. The Basilio of Arimondi is classic. The giant basso of the company was responsible for a great part of the merriment of the evening. Constantin Nicolay, who substituted at the last moment for Vittorio Trevisan, did well in a role which Trevisan had made practically his own. If Nicolay had only been mediocre, his achievements would have been meritorious, but he was more than that. The results obtained marked him as one of the staunch artists of the Chicago Opera Association. Nicolay's reliability is proverbial with the company, and it would not be surprising if some day he were given a soprano role. Operas cannot be given with only one star. Each part must be well filled, and this is the in-

variable law established by Campanini since his ascension to the general directorship throne.

"Faust," Wednesday, December 4

Marguerites come and go, but the Faust of Lucien Muratore will live for many years to come. At the first performance of Gounod's masterpiece this season at the Auditorium, the vast audience showed the unmistakable enjoyment derived through the great art of the famous French tenor by lavishing upon him its highest mark of approval. Muratore was at his best and sang admirably from beginning to end. Many Marguerites have appeared here in conjunction with Muratore in the title role, but none surpass the new titular of Goethe's heroine, Mlle. Gail, the very best French soprano ever presented by Campanini. That she has made a special study of the part was evident. Though she respected as a whole the traditions, her conception was original. Vocally she was admirable. Her pure, powerful, yet flexible, voice is well suited to the music written by Gounod. All through the opera it rang true and her singing of the "Jewel Song" was rewarded by spontaneous salvos of applause. From now on Miss Gail will be justly considered one of the stars of the company and before long will be counted by the management as one of their biggest box office magnets.

Marcel Journet's Mephisto counts probably as the best role in the repertoire of that sterling basso. It is the Mephisto demanded by the composer and the librettists. Though it is commendable for some artists to leave the beaten path to create instead of imitate, one must commend Journet for following the Mephisto of Balanque, Feure, de Reszke, Devries, Cresse and Delmas, all of which were accepted as the Mephisto of Gounod's "Faust." Journet sang with telling effect. Alfred Maguenat distinguished himself as Valentine. Not so Miss Pavloska, the Siebel of the cast. A too great use of portamento marred her rendition of the "Flower Song" and her stage mannerism especially while appearing at curtain recalls were exasperating. Desire Defrere and Louise Berat were excellent in their respective parts of Wagner and Martha. The orchestra pulsated with animation under the valiant baton of Charlier who had at all times his forces well in hand, even though he had to shake his stick forcibly to his lymphatic chorists who need more rehearsing in the old work. The Chicago opera chorus is, with the ballet, the black spot in an otherwise perfect ensemble.

The Balance of the Week

Owing to some vagary of Uncle Sam's mail, the reports of the balance of the Chicago Opera week were received too late for insertion in detail. On Monday evening, December 2, "William Tell" had its first repetition, with no change from the cast of the premiere, previously reported in these columns. "Carmen" was the opera Friday evening, December 6, with Florence Macbeth proving a most satisfactory Micaela. The rest of the cast was as in the first performance, and there was a crowded house. The Saturday matinee, December 7, brought a fresh triumph for Raisa, who appeared for the first time in the title role of "La Gioconda," supported by Dolci, Rimini, Carolina Lazzari, Cyrena van Gordon and Virgilio Lazzari, Polacco conducting. The performance was on a very high level and won fresh honors for all concerned. The week closed with "Thais" on Saturday evening, repeated with the previous cast.

Globe Concert

The soloists of the evening at the Globe Concert, November 27, were Olga Samaroff, pianist; Christine Schutz, contralto; Gordon Kay, baritone, and Rhea Silberta and Edward Rechlin accompanists.

Olga Samaroff's numbers scheduled on the program included four Chopin preludes, capriccio, B minor, Brahms; march from the "Ruins of Athens," Beethoven Rubinstein; prelude, C sharp minor, Rachmaninoff; nocturno, Grieg; "Reflets dans l'Eau," Debussy, and rhapsody No. 12, Liszt.

Mr. Isaacson introduced Mme. Samaroff as one of the world's greatest artists and the reception she received must have been most gratifying. Mme. Samaroff seated herself at the piano and after running her fingers over the keys was suddenly taken with a fainting spell and obliged to withdraw from the platform. Mr. Isaacson explained that if she recovered sufficiently she would play some of the numbers, which she did toward the end of the program, much to the delight of the large audience, which in the earlier moments showed keen disappointment owing to Mme. Samaroff's indisposition. As Mr. Isaacson remarked: "You will agree with me that Mme. Samaroff

is a good sport not to disappoint her admirers." What she did play was rendered in the pianist's accustomed masterly manner. The applause was most enthusiastic.

Christine Schutz, American contralto, disclosed a voice of exceptional beauty and wide range. Her first number, the aria from "Don Carlos," Verdi, was sung exquisitely. There was also a group of shorter numbers, "Life and Death," Coleridge-Taylor; "Dear Lad of Mine," Gena Branscombe, and "A Khaki Lad," Taylor. Miss Schutz was warmly received and was obliged to add several encores. Edward Rechlin furnished valuable accompaniments.

Gordon Kay gave pleasure in the "Chanson Bachique" from "Hamlet," Thomas; but he seemed to be more at home and the audience liked him better in the negro spirituals, such as "Nobody Knows de Trouble I Sees," Guidon, and "Plantation Love Song," Taylor. These were sung with splendid effect and good feeling. Other numbers, encores, that were well received were "Values" and "Design," by Frederick W. Vanderpool. Rhea Silberta accompanied and Mr. Kay rendered two of her compositions, "The Heritage" and "Samson Said."

PHILADELPHIA ORCHESTRA OPENS ITS PITTSBURGH SEASON

Levitzi's First Pittsburgh Recital

Pittsburgh, Pa., November 28, 1918.

The Philadelphia Orchestra gave its first pair of concerts of this season Monday night and Tuesday afternoon of this week. The concert began by the singing of "The Star Spangled Banner," by Christine Miller Clemson, and rendered in such stirring style that Mrs. Clemson was recalled a number of times. The first number by the orchestra was Elger's prelude and "Angel's Farewell," from "The Dream of Gerontius." This, an excellent work and rendered in an artistic manner, has not been heard enough to become a popular number with the audience.

The second part of the program was Tchaikovsky's fourth symphony in F minor. This has become quite a favorite number with Pittsburgh audiences and their appreciation was shown after the playing of every movement. The third movement, the scherzo, "pizzicato ostinato," aroused considerable interest and enthusiasm. As an added attraction the orchestra presented Carlo Liten, the Belgian actor, who, with a voice of beautiful quality, read with orchestral accompaniments two selections bearing on Belgium and the Belgian flag. It was a treat to hear an artist of this standing and one who could give such a beautiful flow of the French language. Mr. Liten made many admirers in Pittsburgh. The entire program was highly commented upon, and from such warm praise by the audience in general we can look for a large patronage the rest of the season.

Friday evening, November 22, Mischa Levitzki, pianist, gave the opening recital of this season's entertainments, to be given by the Art Society of Pittsburgh. Mr. Levitzki gave an all-Chopin program and a most delightful concert it was. He had chosen selections that varied in style and proved himself quite versatile in these different styles. His playing was not a disappointment and he lived up to all of the expectations one had from reading the excellent comments of his previous recitals.

Schumann-Heink and Hackett

Mme. Schumann-Heink and Arthur Hackett, the American tenor, are giving the second concert of the Ellis series in Carnegie Music Hall tonight to an audience that is most enthusiastic and so large that chairs have been placed on the stage.

Pittsburgh, Pa., December 5, 1918.

Friday evening, November 29, Yvette Guilbert, assisted by Emily Gresser, violinist, gave the second concert of the Heyn series. A large house greeted Mme. Guilbert, and her program of old French songs so delightfully rendered received hearty applause, which was proof that her work which is out of the ordinary line of entertainment, was appreciated. The violinist did some very nice playing and received well earned applause.

Monday evening and Tuesday afternoon the second pair of concerts of the Philadelphia Orchestra's season was given to very large audiences. The opening number was Chabrier's overture to the opera "Gwendoline," which was well rendered and worked up to a large and loud climax at the close of which the audience showed marked appreciation. The second number was the MacDowell "Indian Suite," played in good taste and with all the effects of the Indian music. The third number was Tchaikovsky's concerto in D major for violin and orchestra, the soloist being Toscha Seidel.

This was the initial appearance of this young violinist, who won immediate favor with the audience. His work displayed wonderful technic and well studied interpretation. His excellent playing won another triumph to be added to those already won by his former appearances and the appreciative audience recalled him no less than seven times.

The program closed with Svendsen's "Carnival in Paris," which was a fitting close for a most enjoyable concert.

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ST. LOUIS CITY CLUB HAS COMMUNITY SING

Symphony Season Opens—Mabel Garrison with Apollo Club—Seidel's Debut

St. Louis, November 28, 1918.

More than 600 people were turned away from the Odeon Sunday afternoon, November 17, when Max Zach opened the Symphony season, delayed a week because of the "flu" ban. The ban had been with us, or rather on us, for six weeks or more, and though it had only delayed the Symphony a week, it had caused the indefinite postponement of other musical affairs and people were music hungry to a degree not frequently seen. Perhaps, too, the opportunity of seeing community singing worked out at a Symphony program was a drawing card to the very large following that has made and kept community singing vital all through the summer.

Max Zach, when he appeared to open his twelfth consecutive season here, was greeted with a welcome which must have been a pleasure to him because of the frankly glad some and very personal note that there was in it.

The community singing was under the direction of Ralph Stolz, a Four Minute Man, who has been doing this sort of work among the camps for the last year or more. Mr. Stolz was assisted by Julie Bruer, soprano; Olga Hambuechen, contralto, and J. Glenn Lee, tenor, three of St. Louis' best known singers. Mr. Stolz and his immense singing audience ran the gauntlet from "There's a Long, Long Trail" to "When Johnny Comes Marching Home." Mr. Stolz tried out his camp methods on this occasion, and camp methods as applied to Symphony audiences proved an amusing experiment. The ballad music from "Le Cid" and the overture to "Mignon" completed the program.

Morning Choral Club Musicales

Louise Homer and Ida DelleDonne, harpist of the St. Louis Symphony, were soloists at the first private concert of the Morning Choral Club, given on Thursday, November 21, at the St. Louis Woman's Club, to one of the largest and finest audiences that has gathered together for some time.

Ornstein's Recital

To those who heard Leo Ornstein when he appeared here two seasons ago, the recital which he gave at the Snelson Memorial, the first of the Artist Series of Elizabeth Cuny, on Friday, November 22, was one of the most vitally interesting things that has taken place for a long time.

It has been said that "comparisons are odious," but in this case surely the opposite held, for although there was nothing that was odious, there was much that was interesting. The Ornstein of two years ago, that sensational giant of tone and technic, has, in the most amazing way, become the instrument through which beauty, the purest abstract beauty of music, is being poured out in unstinted generosity. One wondered at the balance of mentality and emotion that has come to Ornstein in these two years—development by such leaps and bounds is almost uncanny. It is seldom that one hears Beethoven played as he played it on this occasion. To have missed hearing Leo Ornstein on Friday night is to have overlooked one of the biggest opportunities of the musical season.

A Symphony Party

On Thursday, November 22, there was a Symphony party at the Statler in the way of a luncheon, with Mayor Kiel as master of ceremonies and the entire Symphony Orchestra in the double role of high entertainer and chief beneficiary. Immediately following the luncheon, which was held in the ballroom of the Statler, the meeting was opened by Mayor Kiel, who gave us a few brief and pertinent remarks with regard to the value, commercial, artistic and civic, of the Symphony Orchestra to the city of St. Louis. Further discussion on the subject followed in quick succession as George D. Markham, who has been closely identified with the Symphony for thirty years; Melville L. Wilkinson, president of the Associated Retailers; Dr. Leon Harrison of the Temple Israel, and George E. Lee, of the Chamber of Commerce, each addressed the audience from his particular point of view.

The meeting was turned over to Mr. Lee, who, with all his advertising skill, put over his campaign to have everybody sign up, and about the time that the meeting waked up to the fact that it was a drive for the Symphony, nearly everybody had been pledged to sell from one to a dozen or more season tickets. The amount of these sales, if realized, will be about \$5,000.

City Club's Community Sing

The City Club, of whose entertainment committee Dr. Alex S. Wolff is such a splendid chairman, came to the front again on Saturday, when it opened its doors to its music loving membership by having a community sing. The development of the community sing has been a subject of much interest in St. Louis for the past twelve months or so, due to the efforts of Frederick Fischer and Mr. Cooper, of the War Camp Community Service. Mr. Coburn, who is supervisor of music in the public schools, was wholly responsible for the unequalled response that was heard from that gathering of busy business people, and it was the most refreshing thing imaginable to watch the perfectly good time that they all had, first the men and then the women, and then "everybody together" singing "Good Morning, Mr. Zip," and "She Wears a Yellow Ribbon" with all the enthusiasm and interest of a bunch of college boys and girls. That is the real meaning of community singing—the laughs and good fellowship that are the concrete results. At this Mr. Coburn is past master. The City Club plans to have more of these sings through the winter, and we hope to see it go through with the big, successful start that was given it on Saturday.

The First Symphony Concert

The first concert of the regular Symphony season took place on Friday and Saturday, November 22 and 23, with Francesca Peralta, soprano, as soloist. Much interest attached to the appearance of Francesca Peralta because St. Louis remembered with a good deal of pleasure her work in "I Pagliacci" in the beautiful outdoor production that was given in the Municipal Theatre in the summer of 1917.

The Berlioz overture, "Le Carnaval Romain," opened the program. In strong contrast was the Ballantine "The Eve of St. Agnes," which was given a first hearing at this concert. The Tchaikowsky symphony in E minor occupied the latter half of the program.

Rudolph Gruen, Pianist

To have among its local musicians soloists for the first two popular concerts of the Symphony is the boast of St. Louis this season, and the prophecy that there will be several others from the ranks is not likely to go far wrong. Rudolph Gruen appeared on Sunday, November 24, playing the first movement of the MacDowell concerto in A minor. It was interesting to find that Mr. Gruen has broadened his interpretation since last season very considerably, and one was impressed with the exceptional progress he seems to have made in many ways. The MacDowell concerto was exceedingly well done, and for an encore he stayed with his composer and played "Perpetual Motion."

Garrison with Apollo Club

Mabel Garrison appeared at the Odeon, November 26, as soloist with the Apollo Club, Charles Galloway, director. The very well known aria from "Traviata," "Ah, fors e lui," gave Miss Garrison every opportunity for the display of the coloratura which she has at her command and the technical difficulties were met with an ease and grace which was fascinating. Two very interesting groups by Miss Garrison figured in the second half of the concert. The choral numbers were excellently sung by the club.

Seidel Makes Instantaneous Hit

Broadly heralded as the brightest of the glowing torches which Leopold Auer has flung into the musical world of the past few seasons, Toscha Seidel appeared as soloist at the second symphony on Friday and Saturday, November 29 and 30, playing the Wieniawski concerto in D minor. Truly, Toscha Seidel is a force to be reckoned with in the violin world—he has temperament that holds one fascinated, an insight that is nothing short of amazing for his years, a wealth of poetry which colors his every phrase and technic to back these rarer gifts. He was acclaimed long and loud and in response he played the Bach-Gounod "Ave Maria" and an interesting Spanish dance. He is a fire brand with a brilliant career before him.

The major part of the program was given over to the Beethoven seventh symphony, preceded by the "Tragic Overture," by Archibald T. Davison, Jr. The overture, which made one wonder at the superscription "Tragic," was played for the first time (from manuscript) and told a long and rather detailed story of "Rappaccini's Daughter." Parts are of quite a bit of interest, but there seemed to be much that was superfluous. The Beethoven, as many times as one has heard it under the baton of Max Zach, never seemed more lovely than on Saturday night. Appreciation was expressed by the audience over and over until Mr. Zach and his entire orchestra rose and bowed acknowledgment.

Photo by Apeda, N. Y.

CHRISTINE LANGENHAN,

Soloist with the Minneapolis Symphony Orchestra on December 6, 8 and 10, in Minneapolis, Minn.



Christine Langenhan Starts on Western Tour

Christine Langenhan, the soprano, like many prominent artists, had to consent to the cancellation of engagements during the influenza epidemic. She had intended to open her season in October in the state of Nebraska. Mme. Langenhan started out last week for a tour of the leading cities of Minnesota, including Minneapolis, Fargo and Moorhead. This will keep her occupied until Christmas. Mme. Langenhan is introducing this season many songs of the well known American composers, including Fay Foster, Marion Bauer, Mana-Zucca, Walter Kramer, Frederick W. Vanderpool, Arthur Frostryk, Lieut. B. C. Hilliam, Arthur A. Penn, Ralph Cox and many others.

"The Cock Shall Crow" Well Endorsed

Hinda, Hayden & Eldredge, the New York publishers, are receiving many letters these days from singers who find their recent songs most successful. Among the songs to receive much favor is "The Cock Shall Crow," by Charles S. Burnham. Following are a few extracts from some of the singers' letters:

I consider your song "The Cock Shall Crow" one of the best American songs I have heard and I expect to use it at several musicales at which I am singing. MALCOLM LA PRADRE.

I have programmed "The Cock Shall Crow" for the Lockport, N. Y., festival in September. HARVEY W. HINDERMEYER.

I was very much pleased to select four very attractive English songs from your publications. They are "The Cock Shall Crow," "Garden Song," "Pierrot" and "Thou Art to Me." I shall be glad to use them during the coming season and am confident of their success. VERA CURTIS.

"The Cock Shall Crow" is a charming ballad which would make a good ending of a group. It has melody. HEINRICH MAYN.

First American Optimists' Concert of Second Season, December 15

The Society of American Music Optimists, Mana-Zucca, founder and president, will open its second season with a concert (the sixth of the series) on Sunday afternoon, December 15, at Chalif's 163 West Fifty-seventh street, New York.

The society, which was organized for the advancement of American music and musicians, in its first season, presented some excellent talent and much taste was exercised in the selection of the programs.

The artists of December 15 will be Elsa Foerster, soprano; Nicholas Garagusi, violinist; Constance Reese, soprano; Helen Jalkut, Dr. N. J. Elsenheimer, and Arthur Loesser, pianists. Compositions by Daniel Gregory Mason, Frank Neubauer, Nicholas Garagusi and Dr. Elsenheimer will be presented.

K. C. C. Classes in Interpretation for Pianists

The Kansas City Conservatory of Music, Kansas City, Mo., announces the beginning of a series of classes in interpretation for piano students, under the personal direction of John Thompson, the director of the piano department. The classes are held every Wednesday afternoon at 4.30 p. m. The course of study as mapped out by Mr. Thompson is thoroughly comprehensive in scope, and during the year members of the class will have heard him play and lecture upon no less than 150 compositions from his concert repertoire, ranging from the early masters to those of the present day. The aim of the class is to study from the interpretative side those compositions which should at some time or other be included in the repertoire of the well equipped pianist. In many instances, Mr. Thompson will take a theme or section of a piece and give it the different interpretations of present day great artists. In this way, various masterly treatments of the same musical idea may be compared by the students. After the lecture Mr. Thompson will play the pieces studied, interpreting them as he has played them on the concert stage in this country and abroad. The classes are not restricted to students of the conservatory, but the advantages to be gained are available to all outside music lovers who wish to take advantage of them.

Greta Torpadie's Philadelphia Recital

Greta Torpadie is to be heard in a recital in Philadelphia, at the Little Theatre, December 12. An interesting feature of her program will be three new songs of Leo Ornstein's. These "Moorish Songs," as Mr. Ornstein calls them, are still in manuscript, and Miss Torpadie is the first to give them public performance. Mr. Ornstein himself will play the accompaniments for this occasion.

CHICAGO MUSIC-LOVERS FAVOR SUNDAY AFTERNOONS FOR CONCERTS

Only Day When Large Audiences Are Assured—Rosen and Heifetz Visiting
Soloists—Prokofieff, in American Debut as Conductor, Leads His
Scythian Suite—Carolyn Willard in Recital

Chicago, December 7, 1918.

Sunday seems to have been established in Chicago as the afternoon for concerts, as concerts given any other day during the week are sadly neglected by music lovers. This seems to be the case with the Flonzaley Quartet concerts, which this year Rachel Busey Kinsolving is presenting on three Sunday afternoons. The first, given last Sunday at the Playhouse, was heard by a capacity audience. Such should always be the case when this admirable organization offers one of its artistic programs, for more exquisite ensemble, more rapturous tone, more perfect unity of thought and expression is seldom heard. The program, upon which this review is based, comprised the Schubert quartet in D minor, the "Adagio quasi variazioni" from Samuel Gardner's D minor quartet (still in manuscript) and three novelettes by Glazounoff. The Gardner movement contained music of rare beauty and vouches well for the entire composition. The reception accorded the Flonzaleys assured them of the auditors' great delight. The second concert is January 12.

Max Rosen Shows Great Improvement

By the finished performance he gave the Paganini D major concerto and a group of Burleigh, Dvorak-Kreisler and Elgar numbers in his recital at Kimball Hall Sunday afternoon, Max Rosen showed that he has ripened in his art since last heard here. Vast improvement is noticeable in every note he does, and he is fast gaining an enviable host of admirers in the Windy City. Besides the beautiful poetry, which is one of the salient points in Rosen's playing, he imbues his renditions with a well rounded tone and sure technic. The young violinist left a very favorable impression and a desire to hear him again. The recital was under the direction of F. Wight Neumann.

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A Talented Jeannette Durno Pupil Heard

A recital at the Durno studios disclosed a very gifted young pianist in Shirley Taggart, whom her teacher, Jeannette Durno, presented last Sunday afternoon before a large gathering. Of her program, the writer was able to hear only the group containing "Golliwog's Cakewalk" (Debussy), a Cyril Scott "Lento" and a Leschetizky intermezzo in octaves. These were sufficient to prove Miss Taggart's gifts, which are many, and which have been consciously developed by her prominent mentor. She plays with style, musicianship and understanding of rhythmical values and is a pupil of whom Miss Durno has every reason to feel proud. Other numbers were a group of Chopin and the first movement of the Grieg A minor concerto, the orchestral parts of which Miss Durno played on the second piano.

Heifetz Furnishes Kinsolving Musicales Program

So far this season Chicago has heard on several occasions Jascha Heifetz, for he has already given three concerts here since the beginning of the season. Each time he was listened to by the usual Heifetz audience—record breaking. He furnished the program for the second Kinsolving musical Tuesday morning. There is little to be said in regard to this great violinist's work that has not already been said. Suffice to say that Heifetz played as only Heifetz plays and scored immensely. It seems, however, that in choosing his program, Heifetz erred in presenting both a concerto and a sonata to a morning audience, which made his program almost too lengthy.

Lillian C. Wright Successful in Texas

Lillian C. Wright, the gifted mezzo-soprano, who made such a favorable impression upon her appearances here last season, is now located in Fort Worth, Tex., where she is busy teaching and filling engagements. Recently Miss Wright sang with her usual success at a Red Cross benefit. She is enjoying her work in Fort Worth and undoubtedly will find there much success.

Carolyn Willard's Piano Recital

One of Chicago's best known pianists and teachers, Carolyn Willard, who is but too seldom heard in concert in her own city, presented a program Tuesday evening, December 3, at Kimball Hall under the direction of F. Wight Neumann. Miss Willard, who counts many friends and admirers in this locality, won much success in an excellent, well built program. Opening with the Brahms rhapsody, which was admirably done, she followed with a group of four Chopin numbers, which served to bring into display the many admirable qualifications of this prominent pianist. Miss Willard draws from her instrument a tone of beauty, well rounded and of good volume; her technical facilities are such that she overcomes difficulties with remarkable abandon and ease and her interpretations are those of a thorough musician who understands what she is about. In the Schumann C major fantasy she gave a

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good account of herself and with her last group, including Percy Grainger, Howard Brockway, Liszt and MacDowell selections, she accomplished some excellent piano playing. Miss Willard proved herself a versatile artist and it is hoped that she will frequent Chicago's concert halls oftener.

The Knupfer Studios

At the last of the weekly studio recitals at the Knupfer Studios a program was given for a party of Rexfinger Tourists. Among those participating were Dorothy Eichlaub, Anna Daze, Agnes Blaska, Verness Fraser, Myrtle Peterson, all members of Mr. Knupfer's artists' class. The numbers rendered were the first movement of the MacDowell A minor concerto, two selections by Liszt, two by Schumann and Weber-Tausig.

Marie Zendt Appears Before Musicians' Club

Monday afternoon, December 2, in the Recital Hall of the Fine Arts Building, the Musicians' Club of Women of Chicago gave a program of American women composers. The Musicians' Club of Women has this season a new rule, which, though quite commendable, has also its drawback. No one is allowed in the hall until the close of a group. One of the representatives of the MUSICAL COURIER reached the hall just as Marie Zendt was starting on her group, including "Her Love Song," by Mary Turner Salter; "The Dawn," by Pearl Curran, and "Joy," by Beatrice MacGowan Scott, and, though a short pause was made just after the first number, which was greatly applauded, a lady at the door refused admission to the reporter, quoting the above mentioned new rule. So Mrs. Zendt could not be heard, neither her following contribution, "The Night Sea," by Mrs. H. H. A. Beach, and "Laughter Wears a Lilies' Gown," by Gena Branscombe,



MARIE ZENDT,
Soprano, who appeared before the Musicians' Club of Women on December 2.

which she sang with Florence Hallberg, whose previous numbers were "The Song of a Persian Captive," by Mabel Daniels; Lucina Jewell's "September," and "One Golden Day," by Fay Foster. Though it would be out of place to review the work of a singer heard only through closed doors, the prolonged applause is a sufficient proof that Mrs. Zendt completely pleased her critical audience. This young soprano was heard recently in the same program at a private recital, when she impressed by the beauty of her song, surety of phrasing and clear diction, and her success then presaged well for many important appearances this season, not only in Chicago but elsewhere. It is with regret that a review of her appearance before the Musicians' Club of Women cannot be written at length, as the writer had made a special effort to be present at that function in order to hear again one of Chicago's most intellectual singers.

Prokofieff as Soloist and Conductor

Novelty was the keynote of this week's symphony concerts when Serge Prokofieff, appearing as soloist and composer-conductor, aroused much interest. The young Russian made his first appearance in the first half of the program as soloist, playing his own E flat major concerto. Inasmuch as an extended review of Prokofieff's piano playing was published in the MUSICAL COURIER columns when he made his first appearance recently in New York, it will not be necessary for this writer to enter into details here. In writing his concerto Prokofieff seems to have had but little regard for the performer, as the demands made upon the player are tremendous, which were met, however, by the composer himself, who proved himself equal to the task. The same is true with his Scythian suite, "Ala and Lolli," his main object in which seems to

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be dynamic sound. It is a big number, well orchestrated (requiring added instruments) and full of clashing, ear-splitting sounds. At the close of this, well played by the orchestra under the composer's direction, Prokofiev received a thunderous ovation. Both as composer and performer this ultra-modernist proved himself a daring innovator in piano and orchestral forms, creating surprising effects and traveling in unconventional musical paths. Chicago was the first American city to hear his Scythian suite.

The orchestra also performed the Haydn "Midi" symphony, D'Indy's symphonic legend, "The Enchanted Forest," and the Chabrier "Espana" rhapsody. These under Eric Delamarter's leadership went well.

Rudolph Reuter Plays in Iowa

Sunday afternoon, December 8, Rudolph Reuter, the prominent Chicago pianist, presents a recital of works for piano and chamber music at Davenport, Iowa.

Agnes Lapham Plays for Jackies

At the Thanksgiving Dinner given the Jackies at the Union League Club the music was furnished by Agnes Lapham, the Chicago pianist. Miss Lapham's numbers were the "Scotch Poem" and "Brer Rabbit" of MacDowell and the paraphrase on Strauss' "Fledermaus" waltz by Schütt, her playing of which won her much enthusiastic applause.

Zelina de Maclot in Chicago

Zelina de Maclot, the Cincinnati lyric coloratura soprano, is spending a few days in Chicago and was one of the visitors at this office during the week.

JEANNETTE COX.

ELLISON-WHITE BUREAU

STARTS ITS SEASON

Many and Varied Musical Attractions Listed for 1918-19 in the Northwest

For the better maintenance of concert courses in connection with the Western Canadian field, the Ellison-White Musical Bureau has established three offices, one in Winnipeg, Manitoba, under Stanley A. Parfitt; one in Calgary, Alberta, under Wilfred V. Oaten, and one in Vancouver, B. C., under Fred W. Dyke. Each office will handle its own immediate territory under the general manager, Laurence A. Lambert, with headquarters in Portland, Ore. Through these three offices eight to ten large concert courses will be handled and numerous small ones. In the Western States in addition to the headquarters in Portland, a branch has been established in San Francisco by arrangement with Mrs. Jessica Colbert, of 401 Hearst Building. Mrs. Colbert will be the representative for the Bureau in Northern California, Nevada, and other contiguous territory.

The work of the bureau now is under way and the first event of the re-arranged concert course in Portland will be Leopold Godowsky, master pianist, December 4. Eight or ten other western points will hear this great artist this fall and after his eastern tour he will fill the balance of his engagements in the West and Canada. The tour in the spring will extend from Ft. William, Ontario, to Victoria, B. C., and down the Coast to California. Other attractions to be featured by the Bureau for the coming season in western United States and Canada will be Ethel Leginska, Lucien Muratore, Mischa Elman, Cecil Fanning, Zoellner Quartet, Frances Ingram, Isolde Menges, probably Morgan Kingston and others.

Although the season has been badly delayed, the prospects are good for a successful but rather extended season. The Northwestern tour of the Paris Conservatoire Orchestra has been canceled on account of the delay in starting, caused by the epidemic. The musicians are obliged to return to Paris to resume their duties at the Paris Conservatory. This is a bitter disappointment to the bureau and their patrons, as all the patriotic societies, lumbermen and shipbuilders of the Northwest had planned to make the tour of the orchestra in that territory a memorable event. Ten other cities have shared the same fate, and as compensation, the French-American Association for Musical Art has definitely obligated itself to place the Western tour of the French Military Band in the hands of the Ellison-White Musical Bureau. These warrior musicians, led by Gabriel Pares, will be heard in concert in March, 1919.

New Musical Bureau for New York

A New York branch of the American Concert Bureau has been formed with Prof. Robert Walter Douglas at its head. Headquarters are at 253 West Forty-second Street, studio 14, telephone 4179 Bryant.

The American Concert Bureau was started two years ago in Boston by several wealthy and interested music patrons. Professor Douglas arranged a series of Thursday evening concerts where young artists were allowed to appear before a good sized audience. Managers, club presidents and members of the press were invited and they readily helped to further the movement. As a result, many talented musicians were able to secure engagements throughout New England. Then the call came from New York for such a bureau, and now it has been definitely established.

Teachers are requested to send in applications for a hearing of their advanced pupils. One prominent theatrical manager has become so interested that he has asked Professor Douglas to stage a series of operas for this season.

Wounded Hear Music by Telephone

In Washington, D. C., at the Walter Reed Hospital, the Red Cross has arranged for every patient in the reconstruction ward to hear music and the day's news, over the telephone. By each soldier's bed will hang a telephone receiver connected with a music box or with a person reading news bulletins. The patient can "listen in" by pressing a button on his telephone.

WHERE THEY ARE TO BE

Arnold, Gertrude—Stamford, Conn., December 15.
Beddoe, Mabel—Schenectady, N. Y., December 14; Birmingham, Pa., January 18.
Brown, Eddy—Sioux City, Minn., December 17; St. Paul, Minn., December 19; Minneapolis, Minn., December 20.
Case, Anna—Montreal, Canada, January 6.
Courboin, Charles—Grand Rapids, Mich., December 13.
Godowsky, Leopold—Ann Arbor, Mich., December 16.
Heifetz, Jascha—Altoona, Pa., January 20.
Hinkle, Florence—New York City, December 12; Detroit, Mich., January 30 and February 1.
Homer, Louise—Altoona, Pa., February 3.
Hughes, Edwin—Detroit, Mich., December 29.
Kerr, U. S.—Lawrence, Mass., December 19; Lynn, Mass., December 21.
La Sourdine Ensemble—Jersey City, N. J., December 13.
Leginska—Montreal, Canada, January 12.
Ornstein, Leo—Altoona, Pa., January 3.
Otis, Florence—Medford, Mass., December 17; New Haven, Conn., December 19; Brooklyn, N. Y., December 20; Middletown, N. Y., January 28.
Reynolds, Clarence—Denver, Col., December 19.

Samaroff, Olga—Omaha, Neb., December 12; Godfrey, Ill., December 17; Philadelphia, Pa., December 27; New York City, January 12; Philadelphia, Pa., January 27; Philadelphia, February 7, 8; New York City, February 11.
Zoellner Quartet—San Francisco, Cal., December 13.

Washington First to Hear Pollain

Though New York was favored with the first performance of Alfred Cortot in the United States, when he appeared as soloist at the Metropolitan Opera House with the Paris Conservatoire Orchestra, it was the national capital that had the privilege of hearing Fernand Pollain, who is considered without peer as a master of his instrument, the violoncello, in France. Washington, in these days of tense political situations, is not so easily moved by artistic performances as in normal times, accorded the young Frenchman an ovation. M. Pollain was a member of the Chamber Music Association, organized by Eugene Ysaye in France. He has played in all of the principal cities of France, Switzerland, Belgium and England, and has been received enthusiastically everywhere. M. Pollain is a captain of the 69th Infantry, French Army, and came to the United States after being incapacitated for service. He and M. Cortot are alternating as soloists on the tour of the Paris Conservatoire Orchestra.

An Unusual Letter

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WOMEN'S MUSIC CLUB

COLUMBUS, OHIO

OFFICE OF PRESIDENT
842 MADISON AVENUE

November 22nd 1918.

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Haensel and Jones,
Aeolian Hall,
New York City.

My dear Mr Haensel, and Jones:-

Last evening Mme Matzenauer repeated her triumph of last Spring when she established her reputation here as the greatest of all concert singers. Her regal presence, her glorious voice, her thorough musicianship, and her wonderful artistry form a combination beyond rivalry.

Max Rosen received a remarkable ovation, one of the greatest that Columbus has ever given any artist. The great audience simply went wild, and his name is on everybody's lips today. Please give me an option on him for next year.

It was one of the very greatest concerts which the Women's Music Club has given in its long history. I most sincerely thank you for having made it possible.

I am enclosing clippings. Am sending same to Max Rosen, because I promised him I would. Will you kindly send to Mme Matzenauer, if she wishes them.

With kindest regards,

Very sincerely yours,

Katherine P. McMahon

President. (Mrs. H. H.)

Both

MARGARET MATZENAUER AND MAX ROSEN

are under the Exclusive Management of

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Steinway Piano

RACHMANINOFF'S FIRST AMERICAN APPEARANCE

Russian Master Receives Ovation at Providence, R. I.
Providence, December 8, 1918.

This afternoon, for two solid hours, Mr. Rachmaninoff played to his first American audience a program of un-hackneyed yet rare gems of piano music, including a group of his own best known compositions. The composer-conductor revealed himself also to be a master pianist in every sense of the word. To mention technic would be an insult. The recital from start to finish was just music, the kind the soul so often craves and so seldom hears. Like drops of pearls the delicate notes of the Chopin group and the Mozart theme were heard, while Beethoven was given a more human rendering that his piano works usually receive. The past few years of sorrow and affliction in exile from his native country have given untold soulfulness to his playing, and especially in his own group did the very essence of this sadness seem apparent. Mr. Rachmaninoff was recalled many times after every group and received a well deserved ovation. Time prohibited his repeating his own compositions, but he was generous in giving four extra numbers after the program, and the audience lingered until the last minute. A. H.-W.

"The Gondoliers" Revived

It is a safe bet that not one Broadway manager was present at the revival of "The Gondoliers," given by the American Society of Singers at the Park Theatre, Tuesday evening, December 3. Further, had one of them been there it is extremely doubtful, to judge by the general character of musical comedy along the New York Rialto, if he would have appreciated the absolute delightfulness of the Gilbert and Sullivan piece; but that the audience appreciated it was evident from the repeated storms of applause breaking in upon the close of the favorite numbers, insisting on their repetition, and recalling the singers at the close of the first act, with all the insistence of a Metropolitan opera audience cheering Caruso. And the performance well deserved it, for it had evidently been rehearsed with far more care and perseverance than anything else the American Singers have done. There was only one weak spot in the cast, John Phillips, who had a small part and did not even know that, though, perhaps he has learned it by this time. Craig Campbell and Bertram Peacock as the gondoliers, Blanche Duffield and Gladys Caldwell as the "lady friends," Herbert Watrous as the Duke of Plaza Toro, Josephine Jacoby as his duchess, Eileen Casteles as their daughter, and William Danforth as the Grand Inquisitor, were all excellent. John McGhie conducted. There is some of the most delightful Gilbertian comedy and some of the very finest Sullivan music in "The Gondoliers." One wonders why it has not been here for so many years; perhaps because of the unfortunate fact that the second act is so much less interesting than the first. An idea of its success can be gained from the fact that the society is playing it at every performance this week.

Pavlova with Bracale

The coming season of the Bracale Opera Company and the Pavlova Ballet at Havana promises to be one of the most important artistic events that has ever taken place in the Cuban capital. The Bracale company will be headed by Maria Barrientos and Edith Mason, sopranos, and it also includes two other Metropolitan Opera singers, Fernando Carpi, tenor, and Pasquale Amato, baritone. Other artists in the company whose names have not already been named in the MUSICAL COURIER are the tenor Scampini and Mansueto, bass.

Anna Pavlova and her entire company will be a regular feature of the performances. Mme. Pavlova has just reached Cuba after an extremely successful season of over a year in South America.

Berumen Pupils in Recital

Five young artists, pupils of Ernesto Berumen, the brilliant Mexican pianist, gave a piano recital at the beautiful studios of Frank La Forge, November 29. The program was made up chiefly of modern compositions by Grieg, Chopin, Duvernoy, Cyril Scott, Liadow, Debussy and Liszt. Edwina Seeligson and Helen Smith displayed their usual clean cut technic; Kathryn Kerin's rendition of the "Garden of Soul Sympathy" was given with poetical feeling, and Rosamond Crawford's playing of the ballade in G minor by Chopin was conspicuous for its broad and finished rendition. Special mention must be made of Louis Meslin, a young lad of eighteen years, who played the two

arabesques by Debussy, and also "The Nightingale" and tenth rhapsody by Liszt. He possesses a sure and clean cut technic, splendid sense of rhythm, and beautiful singing tone. His playing, in general, is mature, and it will be a great pleasure to again hear him. A large and enthusiastic audience gave hearty applause to the young artists who rendered the program.

Significant Activities of Hulda Lashanska

Considering that Hulda Lashanska is only in her second public season as a concert singer, the dates she now is filling assume a greater importance than if she were an artist of many years' standing.

November 21 and 23 found her in Detroit, where she appeared with the Detroit Orchestra. It is interesting to note that Lashanska's rehearsal for that concert took place under the baton of Conductor Gabrilowitch, and had as audience throughout Conductor Damrosch, of the New York Symphony, after which the trio adjourned for luncheon together.

Besides appearing as soloist for the Philharmonic in New York last Sunday, Mme. Lashanska will be heard with the Chicago Symphony early in the new year.

After the Detroit concert, the Free Press complimented the singer on her "peculiar faculty for catching the atmosphere and moods of modern French music." The News told how she "charmed her audience as much by her personality, her modesty and sincerity as by her voice, which

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is facile and considerable power, and of a cool, clear quality." The Times speaks of the Lashanska voice as being "of unusual richness and ample power," and adds, "She sings with feeling and dramatic ability."

Kansas City Conservatory Busy

Much interest is already being shown in Kansas City in the recital of John Thompson, director of piano at the conservatory, who will appear in recital some time in January. The event will be in the nature of a return to the concert stage, which Mr. Thompson has practically abandoned for other than war work purposes during the progress of the war.

Student concerts have been postponed for the present because of the prevalence of influenza.

Rehearsals are in regular progress for the opera "Orpheus," under the direction of Allan Hinckley.

The school orchestra, greatly augmented, is holding weekly rehearsals.

In spite of the raging of the "flu" epidemic the conservatory has found it necessary to make an addition of three members to its piano faculty.

Ernest Bloch Conducts People's Music League

The well known Swiss composer and conductor, Ernest Bloch, is to organize and lead a new chorus, under the auspices of the People's Music League of the People's Institute, New York, which for years has directed energetic campaigns toward interesting Americans in choral music and in musical evenings with the best artists, as well as those whose reputations were not yet established. The first meeting of the new chorus took place last week at the De Witt Clinton High School. Its first study will be of the old vocal masters of the Italian, French and Flemish schools.

THEODOR BOHLMANN'S "PALAESTRA DIGITORUM"

Distinguished Piano Pedagogue Writes New "Athletic School" for the Fingers

The Willis Music Company, Cincinnati, has just published "Palaestra Digitorum," a collection of thirty-two original exercises for advanced pianists, by Theodor Bohlmann.

"How did you ever do it? I consider these exercises absolutely a 'find,'" a famous pianist wrote to Mr. Bohlmann after having received and thoroughly examined the "Palaestra Digitorum" which had been sent to him by the publisher. These studies indeed represent an entirely new departure in the much cultivated field of pianistic pedagogy. Each number in itself represents a whole set of exercises, all constructed in such a way that in each hand at least one note, sometimes two, are to be kept steadily down silently with one, respectively two fingers, while the other free fingers are being tortured and twisted around in every imaginable way and most frequently are forced to reach out for far keys. While this clearly shows that these exercises belong to the familiar class of supporting finger exercises, a closer inspection of Bohlmann's book will prove, however that supporting finger exercises on such a large scale never have been written before, and every pedagogue of large experience will be readily convinced at a mere glance at the pages of the "Palaestra Digitorum" than the technical gain to be derived from these exercises as to stretching of the hands and as to independence and strengthening of the fingers is bound to be an enormous one. He easily can detect also that this goal will be arrived at sooner by the study of these exercises than by the use of any other technical studies. Mr. Bohlmann has found a novel way of getting rich quick in technical proficiency and his "Palaestra Digitorum," which reveals this new way, cannot be recommended too highly.

Institute of Musical Art Recitals

In accordance with the policy of the Institute of Musical Art to bring the students under the influence of all that is best in musical art through the medium of interpretations by artists of high rank and accomplishment, there have been arranged a series of twelve artist recitals which will be given in the recital hall of the institute every fortnight throughout the season. These recitals are free to all students of the regular courses. A significant feature of the series will be four piano recitals by Richard Buhlig, which will be devoted entirely to Beethoven and will include thirteen sonatas from op. 10 to op. 111, together with the thirty-two variations in C minor. The first of these recitals took place on Thursday evening, November 21, Edouard and Gaston Dethier giving a sonata recital, at which were performed works by Brahms, Catoire, Ireland and Lazzari.

N. F. M. C. Competitions Extended

The committee of the National Federation of Music Clubs in charge of the composition competitions announces that it has been decided to extend the time for the submission of competing works for the \$5,000 oratorio prize, "The Apocalypse," until the first of July, 1920—an extension of over a year. The work, instead of being sung at the biennial in Peterboro, N. H., in the summer of 1919, will not be performed until the following biennial in April or May, 1921.

Notice is also given that the time for submitting compositions in the other competitions conducted by the N. F. M. C. has been extended from December 1, 1918, until January 1, 1919.

Fitziu-Segurola Touring in 1919

Owing to the recent influenza epidemic, the Anna Fitziu-Andres de Segurola transcontinental tour in joint recitals and musical sketches in costume, begun so successfully on the Pacific Coast not long ago, had to be given up temporarily, but all the missed dates were renewed and many other new ones booked for the fall of 1919. The tour will be one of the busiest and most interesting ever undertaken by a dual artistic combination of this kind.

Tetamo Opens New Studio

Maestro Nino Tetamo, the well known piano pedagogue, assisted by Mary McRae Tetamo, has opened a new studio and residence at 127 East Ninety-fourth street, New York. Signor Tetamo has decided to arrange for lodging young women students at his residence, and will thus be able to satisfy the desire of those students from out of town who wish rooms near his studio.

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RABAUD IMPRESSES

(Continued from page 5.)

all over one carries away little. Perhaps it needs a Russian, with all the Russian irresponsibility, to lead them. M. Rabaud labored faithfully and with care, and it probably was Borodin's own fault that one was more interested in the meticulously correct performance than in the work itself. In the scherzo that are numerous echoes—or perhaps foretastes—of the ballet music in "Prince Igor," which represents Borodin at his best.

Preceding the concert the orchestra played "The Star Spangled Banner," and after the intermission—as it was Britain's Day—"God Save the King." There was hearty applause for M. Rabaud every time he came out, and after each number he was compelled to bow repeatedly. There is no doubt that his New York public liked him thoroughly. With him at the desk, the Boston orchestra is in safe hands. He is not a great orchestral prima donna. He will rarely if ever startle one; but, on the other hand, there will never be any slovenly or careless playing under his capable baton.

The Brooklyn Concert

The program played at the Academy of Music on Friday evening, December 6, had but three numbers, Beethoven's seventh symphony, Chopin's E minor concerto, and the "Saint-Saëns symphonic poem, 'The Youth of Hercules.'" Josef Hofmann was the soloist. The salient features of M. Rabaud's conducting of the seventh were those which he had exhibited the evening before in his reading of the "Eroica." There was a fine and just attention to the score intended to illustrate what the composer desired, not what the conductor himself found to read into the score—a "safe and sane" Beethoven indeed!

Mr. Hofmann, in his best form, played with that unexcelled mastery of the piano which is his today. Trite as the phrase is, it is only the truth to say that Josef Hofmann makes a piano talk in certain languages spoken by no other pianist of the day. Either too frigid a tempo on the part of M. Rabaud or a slip of the memory which never before has failed brought Mr. Hofmann out of the Chopin text for a few bars, but the perilous contretemps brought no disaster with it, owing to the skill of the artist, who kept on without once getting out of the tonality. Only those absolutely familiar with the work noticed that anything was amiss.

Philadelphia Praises Florence Easton

Following her successful appearances in Boston with the Boston Symphony Orchestra, Florence Easton went to Philadelphia with this organization and won additional acclaim.

Mme. Easton has already won her loyal public here by her admirable work as an opera singer, and her rare gifts were all in evidence last evening. A certain radiant, buoyant freshness of presence in red flowered white satin gave itself with aptness to the lovely lyricism of Mozart. Mme. Easton is a singer who rests her appeal on the straightforward technique and not the artificial strategies of her metier. She knows how to sing, and so she does not have to display meretricious bravura.—The Public Ledger, Philadelphia, November 5, 1918.

The soloist for the evening was that excellent artist and gifted soprano singer, Florence Easton, who is so well and favorably known to the opera and concert goers of this city, and whose fine voice and cultivated methods were advantageously displayed in an authoritative delivery of the "Dove Sono" from Mozart's "Marriage of

Figaro" and of Lia's aria in Debussy's "L'Enfant Prodigue."—The Philadelphia Inquirer, November 5.

There was evidently much pleasure on the part of the audience in welcoming Miss Easton, whose appearances here in opera have established her as a favorite. Her clear, sympathetic soprano, of unusual beauty in quality and in its power of dramatic expression was heard in a recitative and the "Dove Sono" from Mozart's "Marriage of Figaro" and the recitative and aria of Lia from "L'Enfant Prodigue," Debussy, the latter disclosing her decidedly to the best advantage.—The Evening Bulletin, Philadelphia, November 5.

The soloist was Florence Easton, and she made an excellent impression. She rendered two numbers as far apart in style as the poles in a splendid manner. The first was the well known "Dove Sono" from the "Marriage of Figaro" of Mozart and the second the exquisite aria of Lia from Debussy's "Prodigal Son." It is hard to say in which she excelled, the very difficult simplicity and perfect vocalization required by Mozart or in the pathos and sympathy demanded by the French master. She was recalled many times after each performance.—The Evening Public Ledger, Philadelphia, November 5.

Her singing of Lia's recitative and aria from Debussy's "L'Enfant Prodigue" was thrilling in its loveliness and freshness.—The North American, Philadelphia, November 5.

NEW AMERICAN WORKS

(Continued from page 5.)

succession of notes falling in the tonic chord. This subject not only determines the musical development of the first movement, but enunciates the emotional meaning of the whole work. Like most symphonies in the key of D major, this one emphasizes the joy of living and creating. It was written during the summer of 1917, a time when men had to turn to their optimistic intuitions to reassure themselves that a just cause is a victorious cause. War has not stopped the healthy current of real faith and idealism which has been running through our national life, and it is this that the composer attempts to suggest through the elusive but compelling medium of tones.

The first movement and the finale mainly express vigorous hopefulness. The less assertive, contemplative, perhaps wistful, second movement brings into relief the rest of the symphony, not so much by contrast as by an approach to the same idealistic viewpoint through a different avenue. This is true also of the canzone for violoncello toward the end of the finale.

So far as the musical structure of the work is concerned, little need be said, for, though the form is quite unorthodox, it is simple. The allegro con brio, with its two themes and development, is the most conventional of the movements. A short, rhythmically intricate, "scherzino" suggested by the plaintive call of the English horn heard early in the poco adagio, relieves the slow motion of the opening theme and the succeeding melody. The finale opens with an almost humorous finger exercise for the basses. Two of the later measures of this turn out to be of great importance in the structure, for they are afterward taken up by horns as a motive of equal rank with the actual first subject. The canzone is linked with the rest of the finale, but is cast in an entirely different mood. It is the real "slow movement" of the symphony, and is a more or less conscious echo of the style of a Bach or early Italian melody, with modernized harmony.

Unfortunately Professor Smith found a great more in his own work that the present reviewer could discover there. A symphony must be seen whole before it is begun, but the fragmentary, wing clipped themes, which led nowhere, the futile development, the constant and unfounded shifting of orchestral combinations, all gave the impression of a work that had been written page by page, phrase by phrase, at odd moments, without having at any one moment any very definite idea of what the next was to bring forth. There was a constant striving for originality of melody—if the short breathed themes could be called melody—which resulted only in angularity and for originality of rhythmic effects, which brought forth only awkwardness. Of the three movements, the slow one seemed more a body made up of organic parts than the others. The final movement started with an elaborate passage for cellos and double basses in unison that seemed quite promising, but soon frittered away into nothing. In fact, the symphony furnished a very tiresome forty minutes and mighty little else. Even the canzone which one looked forward to, hoping for a little manifestation of warmth, proved to be a very un-Italian bit of song, stern and forbidding. There was very tepid applause after each movement and a conventional recall for the composer at the end. Perhaps a more practised conductor could have made more out of the work.

The Balance of the Program

Mary Jordan was the soloist of the afternoon, singing two new songs by Ernest Bloch, the Jewish-Swiss composer now living in New York. Bloch is a man to be reckoned with today. These were all atmosphere, achieved by ingenious orchestral effects. In fact, Miss Jordan, who sung them excellently, was unfortunate in the fact that they are really only little orchestral symphonic poems of moods, to which the voice merely furnishes the explanatory text. Her other number was an aria from "Azara," an opera by the late John K. Paine, first professor of music at Harvard. It was a pleasantly melodious number, with discreet, well made orchestral accompaniment that sounded singularly fresh and agreeable in the midst of so much exoticism. Miss Jordan sang it well and was repeatedly recalled to bow her acknowledgments. The orchestral numbers played under Josef Stransky were the familiar Dukas scherzo, "The Sorcerer's Apprentice" and the Ippolitoff-Ivanoff orchestral suite, "Caucasian Sketches," both capably played and furnishing the joy in an otherwise rather sombre afternoon. The final Caucasian number, "Procession of the Sardar," with its reminiscence of "Old Black Joe," sent everyone away with tapping feet.

Czecho-Slovak Program, December 7

The New York Philharmonic gave an entire program devoted to Czech-Slovak composers in celebration of the foundation of the Czech-Slovak Republic. In the arrangement of this program Josef Stransky had the co-operation of Professor Doctor Masaryk, the first President of the new republic. The Czech-Slovak flag with the American flag made a fine background to the stage, and the ushers, dressed in native costume, gave the affair a picturesque look. Mr. Stransky seemed inspired by the occasion and the performances were unusually fine ones, even for the New York Philharmonic. The program consisted of Dvorák's

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Sunday afternoon, December 29, at 3 o'clock,

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CARNEGIE HALL

Tuesday evening, December 31, at 8:15,

Soloist, Mischa Elman, Violinist.

CARNEGIE HALL

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Le Violette	Scarlati
Un Oranetto Suona Per la Via	Sibella
Vissi d'Arte (Tosca)	Puccini
Shadow Song (Dinorah)	Meyerbeer
Nuit d'été	Tremisot
Je te vois en rêve	Buzzi-Peccia
Il s'est tu, le charmant rossignol	Gretchaninoff
Cythere	Foldowski
When Soul Is Joined to Soul	Mrs. H. H. A. Beach
Red, Red Rose	Cottet
Little Fly	John Carpenter
Persian Song	Burnmeister
We Two Together	Kernochan

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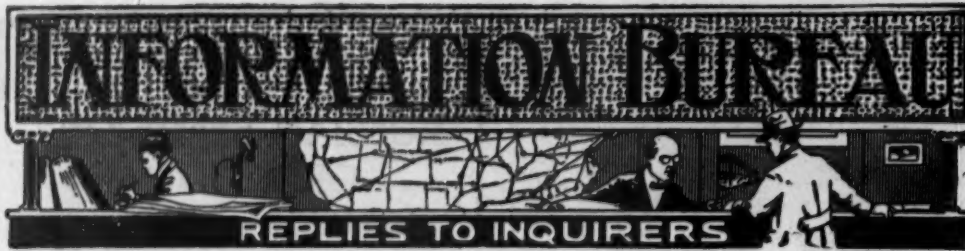
"One stroke of a bell in a fog," said an expert on advertising, "does not give any lasting impression of its location, but when followed by repeated strokes at regular intervals the densest fog or the darkest night cannot long conceal its whereabouts. Likewise a single insertion of an advertisement—as compared with regular and systematic advertising—is in its effect not unlike a sound which, heard but faintly once, is lost in space and soon forgotten."

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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Opéra-Comique and Comic Opera

"I read an article in the MUSICAL COURIER about the opera plans of George Hamlin, in which it said that he would 'establish a season of opéra-comique—not comic opera.' I thought opéra-comique meant comic opera. Can you tell me what the difference is, for there must be one or the above statement would not have been made?"

There was an answer to this question in Information Bureau two years ago. Even well informed musicians confuse opéra-comique with comic opera or with the Italian opera buffa. The French term refers to a very special kind of opera, with dialogue between the musical numbers, and in which the outcome of the plot (the dénouement) is a happy one. There are exceptions, "Carmen," despite

its tragic ending, being a conspicuous example of opéra-comique. Grove calls Cherubini's "Les Deux Journées" one of the finest opéras-comiques.

First English Opera

"I am a member of a musical club, and we have many serious discussions about matters of musical interest. The other evening we talked informally, and some one asked what was the name of the first English opera and who wrote it. There was such a diversity of opinion that our ignorance on the subject was clearly apparent. I am writing to you as an authority to ask you for the information we require. We hear much about 'opera in English' but very little about English opera."

The opera "Dido and Eneas," by Henry Purcell (1658-1695), is always spoken of as the first English opera. It is, strictly speaking, the only opera that Purcell wrote, and it was written for a young ladies' school located in Leicester Fields. The libretto was by Nahum Tate, who was at that time the poet laureate.

Amateur Music Club

"Will you kindly tell me if it would be of advantage to some young musicians to form a little club or society for practising together? Would it help us in our studies, or do you think it is necessary to be very competent on any instrument before playing with others? We are all studying seriously, so do not wish to do anything that will retard our progress."

If you are three or four really serious students it might be a great help to do ensemble work as long as you do not undertake anything too difficult, that is, too difficult for the least advanced player. A chain is as strong as its weakest part, so your trio or quartet would have to adapt itself to the one player who knows the least. That might not be a hindrance, for if you begin with simpler music and practise diligently, the more difficult compositions will be easier from the knowledge you have gained.

A trio or a quartet with one of the members at the piano would be of real assistance and give you a good foundation for more ambitious work when your studies are completed.

Study with Violinist

"I have a friend who is studying singing with a violinist. There is no good teacher in her town and somewhere she read it was better to study with a violinist than a pianist under those circumstances. Do you think it will ruin her voice?"

Marie Withrow in her book "Some Staccato Notes for Singers," published by O. Ditson, says: "If you cannot study with a vocalist—or one who has made the study of the voice his main work—study with a violinist rather than a pianist. The former has trained ears, the latter usually only trained fingers."

It is probably from this authority that your friend heard the suggestion. It will be interesting to know how the experiment works. There are many hints in Miss Withrow's book that are valuable. A leading teacher of New York told the writer that she had read the book with interest, agreed with much of it and had learned something from it.

How Long Must I Study?

"I have taken lessons from one of the well known New York vocal teachers for two or three years. Do you think it will be necessary for me to study much longer? I want to make a public career."

Two or three years is a very short time in the education of a singer—in fact, a singer's education goes on indefinitely; there is so much to learn and study. In deciding on a public career you must ask yourself: Is my voice thoroughly trained? Can I sing a program without being severely criticized by musicians and the public? Have I a repertoire sufficiently large to vary my programs?

Do you know your teacher's opinion of your fitness as a professional singer? Unless you are exceptionally gifted you should spend four, five or even more years in study to be ready to make a public appearance. Even then your studying days are not over. A song is not learned by singing it once, it must be studied, words and music, before it is really learned. Successful opera singers take lessons every year to keep their voices in training and up to the mark of perfection required. Consult your teacher. Do not stop lessons until you are sure of your voice and yourself.

Conducting Community Singing

"I wish to secure instruction in community singing directing. Are there any good teachers who do this work in Chicago?"

Directing community music would seem to require the same training as directing any chorus, only, of course, in the case of community work the chorus is much larger. The fact that so many community choruses have been started through the country, particularly in the smaller places where there are no specially trained musicians, excepting as they are trained to teach singing and incidental directing, would also indicate that any well trained musician could undertake to do the work.

Hand Stretching

"I have heard of piano teachers pulling the fingers of their pupils in order to stretch them. This 'pulling' greater distance on the keyboard. Do you approve of

is very painful, but it enables the pupil to reach a this method?"

It is possible there might be teachers who would pull the pupils' fingers, but that would seem rather a severe method. There is a little machine, the invention of Ostrovsky, that stretches the hand scientifically without any pain, it is understood. This machine has been in existence a number of years and has received recognition from musicians. The Ostrovsky Institute is in London, England.

Learning Foreign Language

"Do you think it is possible to learn a foreign language in this country? I may want to go abroad to study next year if all goes well. Could I get a good foundation in French for example so I could talk a little when I got to France?"

A language can be learned in this country without doubt as thoroughly, as well, if not as quickly as in a foreign country. There are excellent teachers equipped with all the latest "methods," whose French is above reproach and who are much better qualified by education to teach than are many in their own country. It is hearing a language spoken constantly and in practising one's vocabulary by speaking that the advantage of being "broad" is gained, but there are opportunities here if you take every chance that offers. Reading aloud is one way of acquiring ease in speaking. Learning anything depends upon yourself. Application and hard study will carry you far.

"Magic of Your Eyes" Sung in Prison to 2,500

Arthur Troostwyk, the director of orchestras, has written M. Witmark & Sons an interesting letter about "The Magic of Your Eyes," Arthur Penn. It reads in part:

"Did I tell you that I have used Penn's 'Magic of Your Eyes' at the various camps in New Hampshire during the past summer? It proved to be one of the most popular songs with the boys. One incident in particular, regarding this song, impressed me very much. It occurred at the Portsmouth Naval Prison, of which institution Thomas Mott Osborne, of Sing Sing fame, is the commandant. It was during the chorus of the song, while the orchestra was playing very softly, that a beautiful tenor voice rang out from among the audience of over 2,500 prisoners. The young man sang the whole chorus in such a delightful manner that he was cheered to the echo and was obliged to sing another verse. It is only in places like this that one receives the real message that a heartfelt song carries with it."

Papalardo Pupil Wins Success

"Adela Gulbrandsen, a dramatic soprano pupil of Arturo Papalardo, sang to a packed house for the benefit of the Gloucester County Chapter of the American Red Cross, in the opera house at Woodbury, N. J., Tuesday evening. The program, arranged by Signor Papalardo, was admirably suited to Mrs. Gulbrandsen's voice and was delivered with much charm to an audience most appreciative." The foregoing was printed in the Philadelphia Public Ledger of November 24. Mr. Papalardo is conducting classes in voice in New York and Philadelphia.

New Jersey Proud of Anna Case

Having been born in New Jersey, it is not at all strange that Anna Case should be considered by the "natives" the most popular soprano of that state. Miss Case will sing today, December 12, for the Friday Afternoon Musical Club of Paterson, and on December 16 for the Silver Cross Circle of Plainfield. This young soprano no doubt has the distinction of having sung in more towns in New Jersey than any other artist, her list including Atlantic City, Newark, Ocean Grove, Trenton, New Brunswick, Montclair, Summerville (where she was born), Elizabeth, Morristown and Jersey City.

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